

18 JULY 1959

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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# WGR

*Buffalo, New York*

# WSVA

*Harrisonburg, Virginia*

now  
represented  
by

## Edward Petry & Co., Inc.

*The Original Station Representative.*

### TV IS ROCKING WITH SPECIALS

Fall gold rush is on as  
nat'l advertisers line  
up \$87 million worth  
of star-studded shows

Page 29

### Around the world with the Oasis camera

Page 32

### Bristol-Myers challenges radio's d.j.'s

Page 35

### How to sell time with tv tape

Page 38





There's a world of difference between just taking a picture and that "quality touch" possessed by the photographer who paints with the magic of the lens.

This same quality reflection is also apparent in the operations of today's better radio and television stations.





# But Will They Get It In Des Moines?

*... (With apologies to Stanley Flink, author  
of the popular new book of the same name)*

They will get it in Des Moines if your selling message is on KRNT-TV, the one television station with nearly all of the dominant local personalities. This is the station which gives your advertising the warm, personal endorsement that is so believable, so memorable, so effective! KRNT-TV has TEN daily live-emceed local programs, five of which serve advertisers on a participating basis.

To make certain you're not missing important profits which can be yours quickly and easily through frequent use of KRNT-TV pre-selling, call your Katz man for availabilities on this station — now!

## GET THIS ABOUT DES MOINES:

- ★ 49% of Des Moines families consist of 4 or more persons (a lot of people to sell to!)
- ★ 48% of Des Moines' population is between the ages of 21 and 39 (this is the age of acquisition!)
- ★ 50% of Des Moines heads-of-households earn \$5,000 or more annually (a lot of money to spend!)



# KRNT TV

**LIVE**

TELEVISION IN DES MOINES



## "Variety Theater"

Emceed by one of the middlewest's most popular people, Bill Riley, Variety Theatre is just one of the three daily KRNT-TV programs that are going to the Iowa State Fair, attended by half a million people each year. Now playing is a sensational showbill opening with The Little Rascals . . . followed by Our Miss Brooks, and headlining Amos 'n Andy! Hundreds of people will attend every performance of KRNT-TV programs at the fair . . . providing unusual opportunities for actual demonstrations and sampling.

Variety Theatre is one of the most important entertainment events in Des Moines from 4:00 to 5:15 P.M. Daily

## 4:00 to 5:00 p.m. Daily

Represented by The Katz Agency



# the MOST!



To say the least, WBIR-TV has *THE MOST* top-rated shows in Knoxville. And Man . . . that signal is *WAY OUT* . . . it really *COMES ON* . . . in those 227,166 TV homes in its coverage area. Call your Katz Man . . . MAN!

**WBIR-TV**  
CHANNEL **10**  
**CBS**  
**KNOXVILLE-TENN.**

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## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

### DIGEST OF ARTICLES

#### Tv is rocking with specials

**29** The gold rush is on for fall of '59 as the three nets schedule some 250 specials to cost advertisers staggering \$87 million (time-talent)

#### The world's a stage for Oasis

**32** From the French Riviera to Waikiki Beach goes Mc-E's Jim Manilla to turn out exotic Oasis cigarette commercials for tv. A story in pictures

#### Bristol-Myers hurls challenge at the d.j.'s

**35** Company switched its Trig deodorant budget from tv to spot radio in campaign keyed to imaginative use of fact sheet via contest among d.j.'s

#### Selling time with tv tape

**38** Television Advertising Representatives, new WBC rep firm, installed tv tape in its offices to show admen local shows, custom-tailored spots

#### Spot tv wins new \$300,000 sponsor

**40** Multi-million dollar trails blazed by Eastman and Polaroid prove tv ideal for reaching family, short-cutting costly store demonstrations

#### Yes, Virginia, timebuyers listen to radio

**41** When Ketchum, MacLeod & Grove wanted to reach New York media execs via radio, it conducted its own survey. Here's the tongue-in-cheek report

#### \$\$\$ and sense for local radio/tv

**42** Carl Vogt, merchandising mgr. of WISN AM-TV, Milwaukee, says local merchandising is marketing, not promotion, outlines costing, planning

### FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
| <b>8</b> Commercial Commentary | <b>11</b> Sponsor-Scope           |
| <b>56</b> Film-Scope           | <b>74</b> Sponsor-Speaks          |
| <b>26</b> 49th and Madison     | <b>50</b> Spot Buys               |
| <b>60</b> News & Idea Wrap-Up  | <b>74</b> Ten-Second Spots        |
| <b>6</b> Newsmaker of the Week | <b>22</b> Timebuyers at Work      |
| <b>60</b> Picture Wrap-Up      | <b>72</b> Tv and Radio Newsmakers |
| <b>48</b> Radio Basics         | <b>44</b> Tv Results              |
| <b>46</b> Sponsor Asks         | <b>55</b> Washington Week         |
| <b>58</b> Sponsor Hears        |                                   |

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# Great Moments



## on a Great Radio Station



KMOX Radio outweighs  
all other St. Louis media  
in community impact!

The language was unfamiliar, but the sound was universal—the piping voice of a three-year-old singing his first song. In that moment, half a world of differences melted away. Because of young Tran-Van-Anh's song, Laos would never again be just a place on a map, nor its people nameless millions. Life among Tran-Van-Anh's people, in Communist-pressed Indochina, is brought home to KMOX Radio listeners through "Operation Medico"—a weekly report by Dr. Thomas Dooley, a St. Louis physician, on his mission to Laos. This is another example of the programming scope of the "Voice of St. Louis"—a voice that never talks down to its audience.\*

\*The largest audience ever reported by Pulse for a St. Louis radio station. (Annual Cumulative Pulse study of Metropolitan St. Louis, December 1954 thru January 1959)

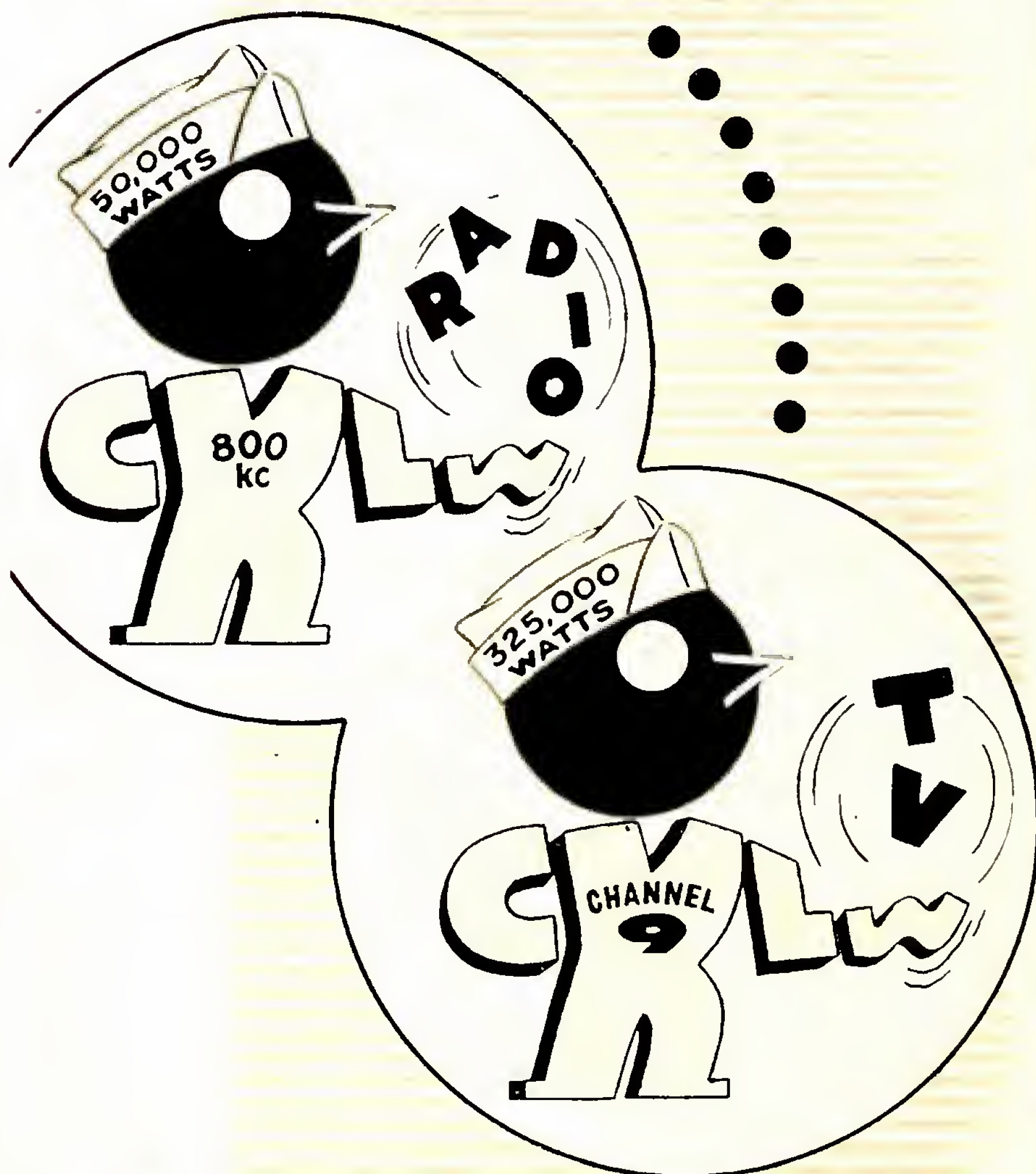
# KMOX RADIO

**CBS  
IN  
ST. LOUIS**

50,000 WATTS, REPRESENTED BY CBS RADIO SPOT SALES



# The Only Full Power TWIN in the Market!



**The Million Dollar Stations featuring  
Million Dollar Music on CKLW Radio  
Million Dollar Movies on CKLW-TV**

**CKLW • CKLW-TV GUARDIAN BLDG. DETROIT**

ROBERT E. EASTMAN & CO., INC.  
Nat'l Radio Rep.

YOUNG TELEVISION CORP.  
Nat'l TV Rep.

J. E. CAMPEAU..  
President

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# "Me an' J.K."

is just like this!" WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between "acts", Jay interviews visiting celebrities, and leaders of local and national civic groups. "The Jay Kroll Show" — another good reason why WJAR-TV has won the TV heart of the PROVIDENCE MARKET.

10th Anniversary of CHANNEL 10



## WJAR-TV

Cock-of-the-walk in the PROVIDENCE MARKET

NBC • ABC • Represented by Edward Petry & Co., Inc.





# 97.2%

OF VIEWERS IN  
Albany, Ga.  
ARE TUNED TO

## WALB-TV\*

(\*special ARB)

and

WALB-TV's NEW

## 1000 FOOT TOWER

ALMOST DOUBLES THE  
EFFECTIVE WALB-TV  
MARKET IN  
SOUTH GEORGIA AND  
NORTHWEST FLORIDA!

- GRADE B POPULATION  
NOW IS:

**730,600**

- GRADE B TV HOMES  
NOW ARE:

**126,200**

Write for  
new Coverage Map!

## WALB-TV

ALBANY, GA. — CH. 10



Raymond E. Carow, General Manager  
Represented Nationally by  
Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.  
One Rate Card

## NEWSMAKER of the week

*This week, a Haiti industrialist in concert with two U. S. station group heads put some pepper in the Latin American tv sauce. A \$250,000 station, Haiti's first, is the initial step in Caribbean network and further expansion in island area.*

**The newsmaker:** Mike Rosenberg, Haiti industrialist, envisions a Caribbean network as immediate goal of a \$250,000 plunge in Haiti. With partners Jerry Bartell, head of the Bartell stations, and Elroy McCaw, head of the Gotham Broadcasting group, Rosenberg has formed Hemisphere Television Corp.

Initial venture is a vhf station in Haiti, slated to begin operating 1 November. Though cautious about revealing countries they will invade next, Rosenberg told SPONSOR that "good possibilities are Chile, Honduras and Panama."

Rosenberg strongly hinted that the pattern for expansion in the Caribbean will follow this pattern: Gonave (a nearby island), Martinique and Trinidad.

Reasons behind choice of Haiti, with its four million population: (1) areas closest to the U. S. are least expensive to handle. (2) mountains (highest 6,000 feet) make it a good microwave point for eventual transatlantic broadcasting.



Mike Rosenberg

"Another very important reason," Rosenberg said, "is Haiti's fierce independence. One of the problems in setting up stations in Latin America is government 'direction,' especially when the government is part owner of the station."

Nonetheless, tv in Latin America is growing. Based on latest U. S. Information Agency figures, E.I.A. and other sources, here is a run down of progress to date:

*Argentina*—1 station—sets in use: 250,000  
*Bahamas*—1 station—sets: 6,000  
*Brazil*—7 stations (all independents)—sets: 850,000  
*Colombia*—9 stations (1 ind., 8 boosters)—sets: 150,000  
*Cuba*—23 stations (2 ind., 3 nets)—sets: 350,000  
*Dom. Rep.*—3 stations (1 ind., 2 satellites)—sets: 7,500  
*Guatemala*—2 stations (1 ind., 1 gov't)—sets: 20,000  
*Mexico*—13 stations (3 nets)—sets: 450,000  
*Nicaragua*—1 station—sets: 2,000  
*Panama*—2 armed forces stations—sets: 8,000  
*Peru*—2 stations—sets: 5,000  
*El Salvador*—2 stations—sets: 7,000  
*Uruguay*—1 station—sets: 15,000  
*Venezuela*—11 (1 gov't, 2 ind. and sats.)—sets: 200,000



# NEWSMAKER STATION of the WEEK

## **KLAC** appoints **EASTMAN**

# KLAC

**STANDS FOR LOS ANGELES, CALIFORNIA**

**The Nation's 2nd Market...7½ Million**

**YES, AND IT ALSO STANDS FOR:**

1. Quality Programming
2. Top Facility, 5,000 watts on 570 kc
3. Talent: THE BIG SIX
4. Unsurpassed News Staff
5. Sam the Traffic Man
6. Exciting Sports with Sam Balter
7. Powerful Merchandising Support

**It all adds up to SHOWMANSHIP and SALES RESULTS!**

See your East/man for sales  
in southern California.



**robert e. eastman & co., inc.**

national representatives of radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

**SAN FRANCISCO:**  
Russ Bldg.  
San Francisco, Cal.  
YUkon 2-9760

**DALLAS:**  
211 North Ervay Bldg.  
Dallas, Texas  
Riverside 7-2417

**ST. LOUIS:**  
Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
CEntral 1-6055

**LOS ANGELES:**  
Taft Building  
1680 N. Vine St.  
Hollywood, Cal.  
HOLlywood 4-7276



YOU

can

reach



of Mississippi  
Retail Sales...

\$918,000,000

IN THE SOUTH'S  
FASTEST GROWING  
TV MARKET

Jackson, Miss.\*

with these Jackson  
stations

WJTV 12

KATZ

WLBT 3

HOLLINGBERRY

\* Nation's business gains leader

by John E. McMillin

## Commercial commentary

### Philosophers yet

Jackie Robinson, erstwhile fiery second baseman of the even more erstwhile Brooklyn Dodgers, now conducts a thrice-weekly column of great moral earnestness in the august pages of the *New York Evening Post*.

Jackie also, when he is not exploding in a flaming crusade for human rights, serves as vice president in charge of personnel for a great humanitarian corporation whose stock has recently achieved the pinnacle of American economic respectability, a listing on the Big Board of the New York Stock Exchange.

I think Jackie Robinson is an authentic hero, a fine, fearless figure of a man whose history and exploits deserve admiration and real respect.

Nevertheless, it is my painful duty to report that Jackie's company, the egregious Chock full o' Nuts Corp., is currently perpetrating on the American public the most alarmingly immoral commercials ever seen on home tv screens.

And furthermore, nobody seems to care.

### Mice or moral leaders?

Sometimes I just don't understand the people who criticize tv advertising.

If some downtrodden copywriter, struggling to support a termagant wife and four sniffing children in a Greenwich Village walkup, timidly suggests that owning a Thunderbird or a Roto-broil 400 is an adjunct of "gracious living," they holler horribly about the "hidden persuasiveness" of the ad business.

If some half-starved actress, hoping to get noticed for a part on *Playhouse 90*, displays an inch too much cleavage or a patch too much thigh, they snarl like the hypocrites in Hawthorne's *Scarlet Letter*.

But when a great public-spirited corporation like Chock full o' Nuts, supported by an integrationist St. George like Jackie Robinson, advocates a social philosophy that patently and flagrantly insults the teachings of Moses, Jesus, Mohammed, Buddha and Confucius, nothing happens. What I want to know is, why not?

Where is the Legion of Decency? Where is the National Council of Churches? Where are Bishops Oxnam, Pike and Sheen? Where is Rev. Martin Luther King? Where is Cardinal Spellman?

What's the matter with you guys? Are you mice or are you men?

### Nuttin's plenty for nobody

If you think I'm kidding about all this, you're only partially right.

It is fun, of course, to tease the clergy and to take them publicly to task for neglecting their moral responsibilities.

(Please turn to page 19)







Vibrantly alive, in love with the fast tempo and excitement of today's living; ever eager to share in the interests and enthusiasms of others...a "metropolitan" personality.

# METROPOLITAN BROADCASTING CORPORATION

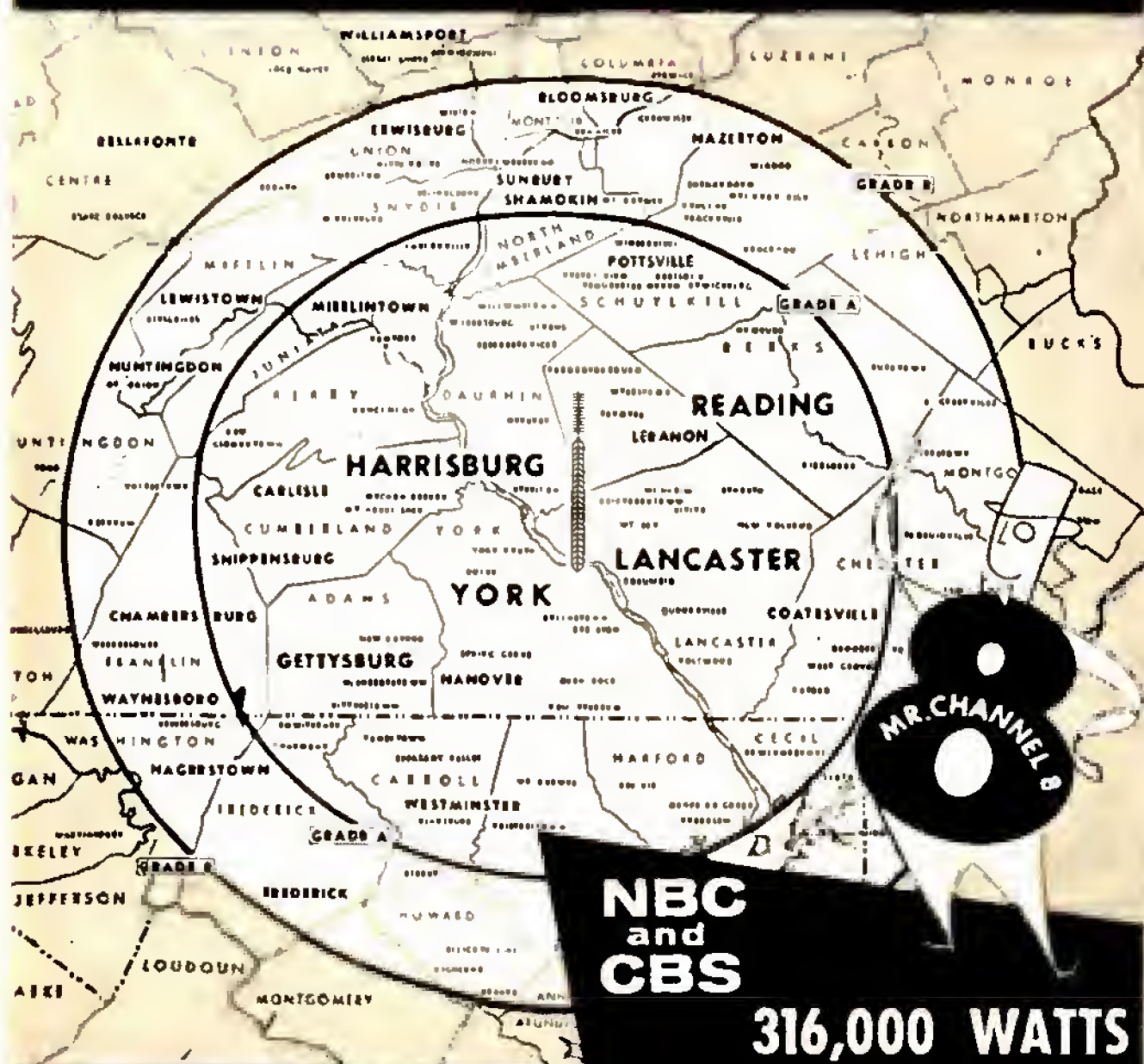
205 East 67 Street, New York 21, N. Y.







## AMERICA'S 10th TV MARKET



The WGAL-TV AUDIENCE is GREATER  
THAN the combined audience for ALL  
OTHER STATIONS in the Channel 8 coverage  
area. See Lancaster-Harrisburg-  
York ARB survey.

# WGAL-TV

STEINMAN STATION • Clair McCollough, Pres.

**LANCASTER, PA.**  
**Channel 8 • NBC and CBS**

Representative: The MEEKER Company, Inc.  
New York • Chicago • Los Angeles • San Francisco



# SPONSOR-SCOPE

18 JULY 1959

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SPONSOR  
PUBLICATIONS INC.

If you have any doubts about the demand that spot tv faces—especially in the major markets—this fall, note this: It'll be the travelingest August and early September for agency media people in some years.

Intent of the road-hitting: To make sure they're getting the best breaks possible for their spot tv schedules in the tight markets.

A number of the Madison Avenue agencies with heavy spot stakes have told SPONSOR-SCOPE that they're already primed to spring members of their buying staffs for extensive station visits in the event the initial response to their requests isn't up to snuff.

National spot tv buying was far more active in Chicago the past week than in New York, where they're apparently waiting until the last minute to see if better spots may open up by luck.

In New York Avon cosmetics through Dreher was picking up six and eight plans while the National Assn. of Insurance Agents (Dorrance) moved to reactivate those markets (out of a total of 160) that were suspended for the summer.

Even with the hiatus, the NAIA's collective pot for spot tv—sweetened by the casualty insurance companies themselves—will come around \$1 million this year.

The competitive targets of this campaign, which is definitely set to go into 1960, are the direct writers like All-State, Nationwide, and State Farm Mutual.

The main spot tv action out of Chicago was among the cereals, both for humans and animals, with one campaign starting in August and the others in the fall.

The specifics: Kellogg (Burnett), 13 weeks of children and adult minutes and chain-breaks in 10 Eastern markets, starting 3 August; Quaker Oats (Tatham-Laird), 40 weeks of half-hours in all West Coast markets, except L.A., to feature Aunt Jemima and Ken-L rations; Hartz birdseed (George Hartman), 26 alternate-week half-hours in family time in 12 markets.

Another August starter: Parker Pen (Tatham-Laird), minutes, 20's and I.D.s for the back-to-school and Christmas shopping pushes (17 weeks).

The actual figures won't be available for a couple months, but the SRA's Lawrence Webb gave this as his offhand estimate of how national spot radio did the first six months of 1959: about 5% better than during the first half of 1958.

That 5% edge, according to Webb's expectations, was scored in the second quarter of the year. The first quarter, noted Webb, about matched the billings for the initial three months of 1958. (Under the new SRA system, the figures are released in half-year batches.)

Toy manufacturers who rely on spot tv aren't taking any chances of being left out in the cold during the Christmas buying rush.

They're making their purchases right now—with August starting dates. (One market where tv stations already have become loaded with this class of business is Boston.)

Incidentally, tv continues to revolutionize the toy business. The manufacturers of low-priced toys and games, in particular, have embraced tv as the medium for year-round sales building.



## **SPONSOR-SCOPE** *continued*

Elgin and JWT have about mapped out what they'll be doing in tv for the coming pre-Christmas season.

The plan: minute participations and partnership in a special.

Spot tv this week was faced with still another nighttime network tv announcement carrier: NBC TV made Laramie available (the other is Five Fingers).

Altogether ABC TV has 11 shows of that category and CBS TV three.

Add to the complexion-care bar-soap sweepstakes: Dial's lanolized version (FCB).

It's Dial's answer to the cold cream additive brands, but Armour will keep this contender at the test market level a while.

Y&R's current examination of radio's newest values has this angle: Its Chicago office, along with American Bakeries, is quizzing midwestern radio stations about accepting 2½-minute commercials.

The format: music and dialogue.

Members of the Stations Representatives Assn. in a few days will get a look at the revised version of the radio presentation that the SRA has been working on since last April.

It will put the emphasis on such factors as the buying dimensions of the average family and how the housewife can be reached through radio.

Look for the three soap giants to take a crack at the pharmaceutical field.

In fact, Colgate is in the process of setting up one such product, and Lever is seriously interested in testing a couple.

Marketers see this extension into the drug business as a logical step. From the distribution point of view toiletries and pharmaceuticals are closely allied. Besides, there's a high margin in branded drugs.

It's also a very risky business. The survival rate of new products is only 5-10%.

The regional and local coffee brands in Chicago are taking a wallop as Hills Bros. and Folger are locked in battle for dominance of the market.

While Hills and Folger are spending between \$60-70,000 a week in Chicago tv alone, even the big competitive nationals aren't attempting to match them in ad budgets.

The real battleground is among the grocery chains, which—as the result of special deals—have been selling the two contending brands at sharp markdowns.

The little brands fear that they'll be squeezed out unless they meet the giants through some cooperative effort or mergers.

You can expect some serious wrestling between the tv networks and their more rambunctious affiliates this fall over the right to DB daytime shows in order to make room for their own spot carriers such as feature films.

This determination stems from the fact that the demand for daytime minutes is greater than ever. Stations see only one way out of the shortage: Taping the network program and scheduling it where it's more convenient for the station.

Despite warnings from the network, one of the most important station groups has DB'd several serials to make room for spot carriers. A similar situation prevails at one of the old-line southern stations.



Affiliates of ABC TV and NBC TV may find themselves with a shortage of 20-second spots when fall schedules get rolling.

Both networks will have more hour shows than ever, and the practice is not to allow for a station break unless the show has multiple sponsors.

NBC will have two exclusively sponsored one-hour periods Sunday night and one each on Monday, Tuesday, Wednesday, and Friday nights. (Incidentally, both the Steve Allen and Perry Como shows will be single-sponsor affairs this year.)

Rejoined a network executive when this station break situation was called to his attention: "The amount they'll get from us will amply make up the difference."

There's been a decided drift away from local cut-ins, mainly because of (1) the prohibitive rate, and (2) agency dissatisfaction with the way they're handled by the smaller stations.

Some media directors are under the impression that quite a few stations are inclined to discourage cut-ins because they realize they haven't the personnel that can do it efficiently.

Notes the media director of a P&G agency: "Unless we do it on a sectional basis, we try to avoid cut-ins. However, a medium's success depends on its flexibility—see what the magazines are willing to do these days with split-runs—and the tendency to highhat cut-ins could some day turn out to tv's disadvantage."

The mounting interest in specials among advertisers has forced the growth of a new breed within the tv/radio departments of the major agencies: specialists in specials.

These agencies have found it imperative to have somebody on the staff free to concentrate his attention in this area so that inquiries from clients can be handled intelligently.

Agency managements recognize that more time will be spent by the specialist on specials he doesn't sell than on those he does. Nevertheless the specials field has become so alluring that it doesn't pay to take a chance.

An analysis of the ratings of last season's specials by ARB for SPONSOR-SCOPE makes it abundantly clear that specials as a whole are good rating pullers.

They're something an advertiser buys for superior quality, identification, excitement, or for public relations mileage.

The analysis, to begin with, shows that the average multi-city ratings by program types for specials were these: variety, 24.3; drama, 19.9; music, 13.7; sports, 13.3; public affairs, 9.0; educational, 8.7.

But note: Out of the 49 specials that fell within the variety category, only 13 turned up among the first 10 in their respective rating periods. The 13 were:

DATE	PROGRAM	RATING	AUDIENCE SHARE
14 Oct.	Bob Hope	26.3	40.9
18 Oct.	Jerry Lewis	31.9	51.0
27 Oct.	Shirley Temple	26.3	41.6
12 Nov.	Shirley Temple	30.3	47.1
22 Nov.	Dean Martin	28.0	44.6
30 Nov.	Wonderful Town	31.0	48.0
1 Dec.	Lucille Ball	34.9	61.3
10 Dec.	Jerry Lewis	32.8	50.2
3 March	Some of Manie's Friends	32.5	52.1
6 March	Oscar awards	47.4	78.6
6 April	Emmy awards	33.7	60.4
26 April	Meet Me in St. Louis	27.7	48.4
1 June	Summer on Ice	28.9	52.0



As soon as the agency's roadmen have completed their phase of the project, **JWT** (New York) will start placing orders for some \$3.5 million in spot radio in behalf of Ford dealers.

The campaign will go into well over 100 markets and start toward the end of September. **Ruth Jones** is heading up this operation.

Not much has been heard from the other members of the Detroit big three as to their fall spot radio plans. But there are good indications that **Chrysler** at least will be in there with saturation splurges for its new economy-sized progeny.

**Pittsburgh Paint** (Maxon) will be in spot radio in September for another four-week ride, stressing the need for a fall cleanup.

There'll be about 450 stations in 125 markets in the splurge — all adding up to around 8,500 announcements and \$100,000 in billings for the month's run.

Unlike in spring, the Pacific Coast will be included this time.

Here's how two leading contenders in the cold remedy field are going about the business of setting up their spot tv campaigns for the coming season:

**ANAHIST** (Bates): The buying is split up into two phases. It will pick up a few good spots immediately in the key markets and get them rolling the third week in August. But the bulk of the plans will be implemented in the meantime, with the second schedule taking off in 80-90 markets 21 September. Both flights will encompass 30 weeks, and add up to around \$4 million.

**VICKS** (Morse International): Media director **Orrin Christy, Jr.**, chief timebuyer **Roy McArdle**, and assistant timebuyer **Mary Ellen Clark** are all on the road lining up schedules in the top 50 markets. This campaign will run around \$2.5 million.

Retail merchants within the next year will have available to them the findings of an in-depth test on the effectiveness of tv in selling soft goods.

It will be a four-step project, with the participants consisting of **Patterson Fletcher**, a leading specialty shop in Fort Wayne, **WANE-TV**, Fort Wayne, and the **TvB**. The major part of the test campaign starts in the fall.

What gives this undertaking a strong sense of authenticity is the fact that the store will open its books for the benefit of other retailers—even competitors—so that they too can see how tv works in specialty marketing.

Here's something that probably will nudge the national airlines toward embracing network tv: **American Airlines** has bought close to \$1 million worth of participations on **ABC TV's Untouchables**.

As the network tells it: The contract was closed between an **ABC** salesman and a **AA** ad executive during a plane trip from St. Louis to Chicago.

Media note: **American** has been spending about \$1 million in radio.

**NBC TV** is pointing with pride to how **Today** and the **Jack Paar** show have fared in billings. As of 1 July, **Today** was 81% and **Paar** 51% ahead of the same 1958 period.

Contributing to the hefty increase: The shows have been sold in dual fashion. In addition to going after small accounts, the network has convinced some of its bigger customers that they should use these fringe-time programs as supplementary tools.

**For other news coverage in this issue,** see **Newsmaker of the Week**, page 6; **Spot Buys**, page 50; **News and Idea Wrap-Up**, page 60; **Washington Week**, page 55; **SPONSOR Hears**, page 58; **Tv and Radio Newsmakers**, page 72; and **Film-Scope**, page 56.





## WFBM-TV more than doubles your Indianapolis potential

**for every 10 "food dollars" spent in Indianapolis Trading area . . . there are \$14 spent in its Satellite Markets.**

More mouths to feed mean more money being spent for groceries . . . and there simply are more people in the Satellite Markets than in the 18-county Indianapolis Trading Area. That's why this big Mid-Indiana television market is different . . . you can cover all of them with WFBM-TV.

Where else will you find satellite markets that are 33% richer and 50% bigger than the Metropolitan Trading

Zone itself? Where else do you find such a widespread area covered from *one* central point . . . and by just *one* station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Nielsen Coverage Study #3 confirms these facts . . . and we're proud of our ARB. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency

*only basic NBC coverage of America's  
13th TV Market—760,000 TV homes.*



**INDIANAPOLIS**—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!



**11 SATELLITES**—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



BASIC NBC-  
TV AFFILIATE



**LIFT HERE FOR IMPORTANT NEWS FROM**





*continued from page 8)*

But I am deadly serious in believing that the current Chock full o' Nuts commercials, with their open, brazen insistence that "*The best things in life cost money*," constitute the most dangerous, subversive and immoral influence in tv today.

Do you believe that "the best things in life cost money?" If you do, you are setting your face against every great teacher and moral philosopher who ever lived.

There's no need to quote Scripture to prove this. You can start with the Ten Commandments and the Sermon on the Mount and go straight through to the Bhagavad Gita without finding any support for the coffee maker's viewpoint. This is a vicious modern heresy.

When I was young, we were wholly confident that the "best things in life are free," and sang gaily about the "flowers in spring, the robins that sing," and the fact that "love belongs to everyone" to prove our contention.

Later, George Gershwin, in "I've Got Plenty of Nuttin'" immortalized the man who found "nuttin' plenty for me" as long as he had his love and his song. And Gershwin's philosophy merely re-echoed what all the great poets and prophets—Isaiah, Plato, St. Francis of Assisi—have been saying for 3,000 years.

Chock full o' Nuts, however, has other, more revolutionary ideas. Their commercials, in fact, are redder and more godless than anything that ever came out of Russia. Their battle cry—"The best things in life cost money" is so crassly materialistic it makes Marx and Lenin look like pale, wispy spiritualists.

I think it is a lousy, sinful, wicked doctrine. And it is nothing I want my children to hear—on tv or anywhere else.

### A Warning to Copywriters

The appearance, however, of these outrageous Chock full o' Nuts commercials does illustrate certain points about tv advertising which most of us are apt to forget.

The first is that there are huge and important areas of public morality for which no exact rules or laws can be drawn. I doubt if any Tv Code could ever be devised which would spell out in exact detail why copy such as Chock full o' Nuts should not be allowed.

Second, the maintenance of decent ethical and moral standards in tv depends, in the main, on aroused public opinion, rather than on a police force. If the churches, who certainly should know better, do not complain strenuously and specifically about the Chock full o' Nuts blasphemy, they have no right to castigate the advertising business.

Finally, and this is strictly within the family, I'd like to issue a mild, avuncular warning to all tv copywriters. If you are ever tempted to get philosophical—to mouth large eternal truths about life in your commercials—don't do it.

Chances are you'll end up sounding like a fool, or a blackguard, or worse.

The guys who are grinding out those ponderously mental pieces about "thinking men" for Viceroy are kidding themselves more than anyone else. The Compton copyman who turgidly insists that "reading is the most rewarding form of doing" lacks humor as well as philosophy.

And those ethical giants behind the Chock full o' Nuts commercials will get their comeuppance. Do you want to bet?

"AT K-7, GENERAL ELECTRIC'S TRANSMITTERS ARE THEIR MOST IMPORTANT PRODUCT" ..



" 'CAUSE...  
WE JUST  
INSTALLED A  
BRAND NEW ONE!"



We wanted to make dang sure the prosperous people of the Golden Spread got a good look at vibrant, new K-7 . . . so, in June, we installed a new General Electric transmitter. This, combined with our recent increase to full power, assures everyone in this rich four-state area, a clear view of KVII-TV's exciting new programming. K-7 can put your brand where it will do the most good . . . in front of the people with money to spend. Let a Bolling man give you the details of KVII-TV's phenomenal growth.

**KVII-TV**  
amarillo, texas

C. R. "Dick" Watts  
Vice-President and  
General Manager



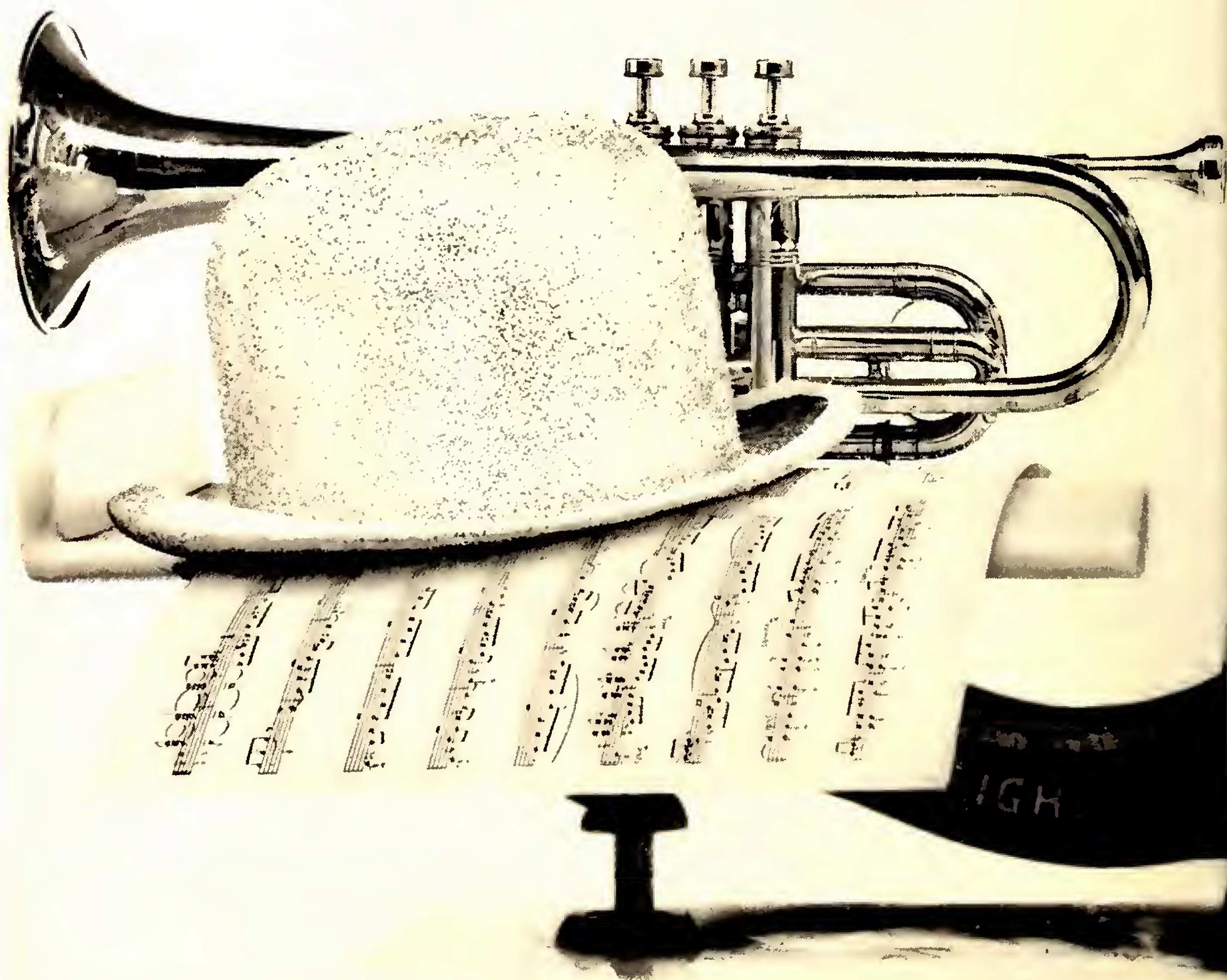
Represented  
nationally by the  
Bolling Company



**BALANCE!** The CBS Owned stations devote the same care and production values to programs in the public interest as they do to their entertainment schedules.

As proof: since the beginning of the year, *news, information and education* programs on the five stations have won a total of 36 awards, plaques and honorable mentions.

To cite but a few . . . of three Sigma Delta Chi television journalism awards, *two* went to CBS Owned stations. *Five* local "Emmys" (including a Special Station Achievement award) went to CBS Owned stations for public affairs programming. *Four* awards and honorable





entions given by the Ohio State University Institute for Education by Radio-Television . . . a Sylvania award . . . a National Headliner Silver Medallion . . . and so on.

Unquestionably, it is the continuing *commercial* success of CBS Owned stations' entertainment schedules which makes possible the major-budget community service programs that attract large audiences. And thus insures the program balance—entertainment and information in generous measure—indigenous to WCBS-TV, NEW YORK; KNXT, LOS ANGELES; WBBM-TV, CHICAGO; WCAU-TV, PHILADELPHIA; KMOX-TV, ST. LOUIS. **CBS TELEVISION STATIONS**





# BRAVE STALLION



**RUNAWAY SALES  
SUCCESS  
ALL ACROSS U.S.A.!**

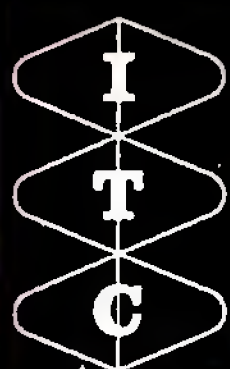
**NORTH**  
Detroit, St. Louis,  
Cleveland, Ft. Wayne!

**EAST**  
Boston, New Haven,  
Albany, Portland!

**WEST**  
Los Angeles, Denver,  
Seattle, Salt Lake City!

**SOUTH**  
Atlanta, New Orleans,  
Miami, Richmond!

*Have your local ITC representative give you the news of how BRAVE STALLION can increase audiences in your market.*



**INDEPENDENT  
TELEVISION  
CORPORATION**

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

## Timebuyers at work

Lucille Braumiller, media director, Sander Allen Advertising Chicago, which buys for Velsicol Chemical's agricultural insecticide, feels that farm stations *radically* switching to pop music formats may lose their audience for farm products. "The living patterns of the farmer have changed in the last 10 years, and he has become more urbanized as his standard of living has risen," Lucille points out. "But this urbanization is only on the surface. Basically, the farmer still remains a product of his own highly specialized way of life. Successful farm selling must, therefore, be geared to these interests." Because the farmer has been raised on country and western music, Lucille thinks that stations seeking both rural and urban audiences should balance their programming accordingly. "I feel that a common music ground can be found. But a strict Top 40 policy for these stations cannot hold the farmer. It is only feasible if it is modified considerably, and slanted to his taste. The farm audience still remains too large for stations to ignore."



Norm Allen, Mohr & Eicoff, Inc., New York, thinks that of particular interest to stations and advertisers is a study of listenership habits of women (by age groups) to music programming, by Patrick E. Welch at Ohio State University. "The survey was based on 2,168 person interviews of girls and women over 14 years of age at a time when

many stations were changing teenage-directed music formats," Norm notes. "It showed that the tiniest share of the female audience throughout the entire day was made up of teenagers, contrary to common opinion that they represented a very substantial share. Even late afternoon, when many stations had hard with teenage fare, showed small teenage listenership." Norm points out that during the four to six p.m. slots, there were 65 teenagers



per 1,000 homes as against 245 women in the 31-45 group. Young, single and married women were also negligible. The older groups outnumbered those under 30 by large margins at *all* hours of the day. "If this sample is accurate," Norm says, "many stations have been programming under a misconception as to audience character."





## Four hundred forty-eight thousand and one!

Change your records and let there be sounds of rejoicing along Madison, Michigan and other avenues of enlightenment. Another tv family just moved into our 58-county area.

That makes it 448,001, some of whom are left handed, some right handed, and some ambidextrous.

Whether they use (a) the left or (b) the right hand to tune to channel 10, they tune to channel 10.

NCS No. 3 shows us No. 1 daily *and* weekly, daytime *and* nighttime, in Roanoke. WSLS-TV reaches more homes than any other station in the greater Roanoke market. Blair Television Associates will take it from there.

### WSLS-TV

**Channel 10 • NBC Television**

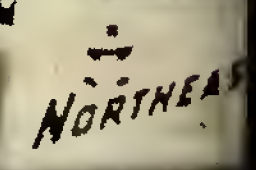
Mail Address: Roanoke, Va.

A broadcast service (with WSLS Radio)  
of Shenandoah Life Insurance Company



**WDBJ-TV**  
**EVENING SCHEDULE**  
**MARCH 9-15 1959**

					CBS PROGRAMMING	
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
DEATH VALLEY	HILLIERS	FLIGHT	THIS IS ALICE	SCIENCE FICTION	TARGET	
		HOW TO MARRY A MILL	JOHN L. FLYNN	SHERIFF OF LOUISIANA		





## THE PGW COLONEL SAYS:

*“Some of our most profitable  
presentations are made to  
the stations we represent.”*

We chart the progress of the stations we work for . . . their sales potential and sales, their audience, their CPM and their competition . . . because we want to know how we are doing, and how we can do better.

They welcome this information and often ask for our counsel on their product, their prices and their promotion.

Is this **PGW** service profitable? We think that these stations are in the best position to tell you of our work in that area. Don't you?

P ETERS,

G RIFFIN,



W OODWARD, INC.

*Pioneer Station Representatives Since 1932*

NEW YORK   CHICAGO   DETROIT   HOLLYWOOD  
ATLANTA   DALLAS   FT. WORTH   SAN FRANCISCO



**WSBT-TV****... SOUTH BEND, INDIANA'S  
DOMINANT STATION****"HOOSIER FAVORITE"...****The Teenagers Show That Parents Watch**

With Jae Kelly and Bruce Saunders at the helm of "Hoosier Favorite," WSBT-TV's big production studio really "jumps" on Saturday afternoons. From 5:00-6:30 p.m. South Bend teenagers crowd the studio and their home TV sets for dancing fun, tap tunes and the casual commentaries of Saunders and Kelly.

While "Hoosier Favorite" is essentially a teenagers show, ARB reports that half of this big audience is composed of adults! Now in its 5th year, this popular program consistently rates above 20.0%.

WSBT-TV dominates the prosperous South Bend market with local programs and by carrying top rated national shows. The latest ARB rating gives WSBT-TV 45.2 share of sets in use over a four week period!

To reach the 1.6 billion dollar South Bend TV market, use the station that dominates it nearly 2 to 1 . . . WSBT-TV. See your Raymer man or write this station for availabilities and "Hoosier Favorite." Also request free market data book.

**WSBT-TV****SOUTH BEND, INDIANA • CHANNEL 22****ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE****49th a  
Madison****Wrong word**

Your June 20th article on tv's four in cleaners ("Can They Up the Champ?") misstates the fact when it reports that Lestoil "uses only in live action minutes." And omits another pertinent fact when it draws attention to the singular personalities of Mr. Clean and Handy Andy as major selling features.

Lestoil does use animated spots produced by our company during the past year and a half, as a major aspect of its advertising program. Aside from their recent victory at the Cannes International Advertising Film Festival, these commercials have attracted considerable praise within the industry and among the viewing public. And, without arguing the relative merits of its rivals' commercial personalities, certainly the figure of "Dirt," before and after, featured in the Lestoil spots, is one of the most winning characterizations on the air today.

Peter Cooper

exec. v.p.

Robert Lawrence Animation  
New York

• Our mistake; we intended to say "primarily."

**'Freeloader' fan**

Your fine publication has rendered many services to our industry as well as to those that use radio/television—by another star was added as a result of your 27 June issue in the story "De Miss Freeloader."

I have known Ben Ludy for many years—Ben taught me radio—and I always practiced what is outlined in this article. It is natural that I subscribe to the practice and follow it to the letter. You can not merchandise goods you are not stocking on your own shelves. The sooner the freeloaders learn it the better off they will be.

Considerable client funds—that I presume come from the advertising



count—are wasted. Much paper, ink, postage and what-not would be saved if the stupid practice was stopped. It would make our janitor a lot happier, too, as every bit of it goes to file 13.

I hope this article in your good magazine will make some of them stop and think.

Ed McKernan  
gen. mgr.  
KVOE  
Emporia, Kans.

#### Local tv special a smash!

We took your advice about local specials ("Why not local tv specials?" *EDITOR*, 30 May), and whipped up one of our own. On Thursday evening, 25 June, KING-TV replaced its regular programs with *Lost Cargo*, a 90-minute report to our viewers on the waterfront crisis faced by the port cities of Puget Sound. This was a "first" for local tv in the Pacific Northwest, and will be followed by a series of KING-TV periodic "specials."

Although *Lost Cargo* was in the works over four months prior to your provocative editorial, the extremely vigorous and favorable reactions to it clearly point up the soundness of our editorial position.

Otto Brandt  
v.p.  
KING-TV  
Seattle

#### Fast growing fm

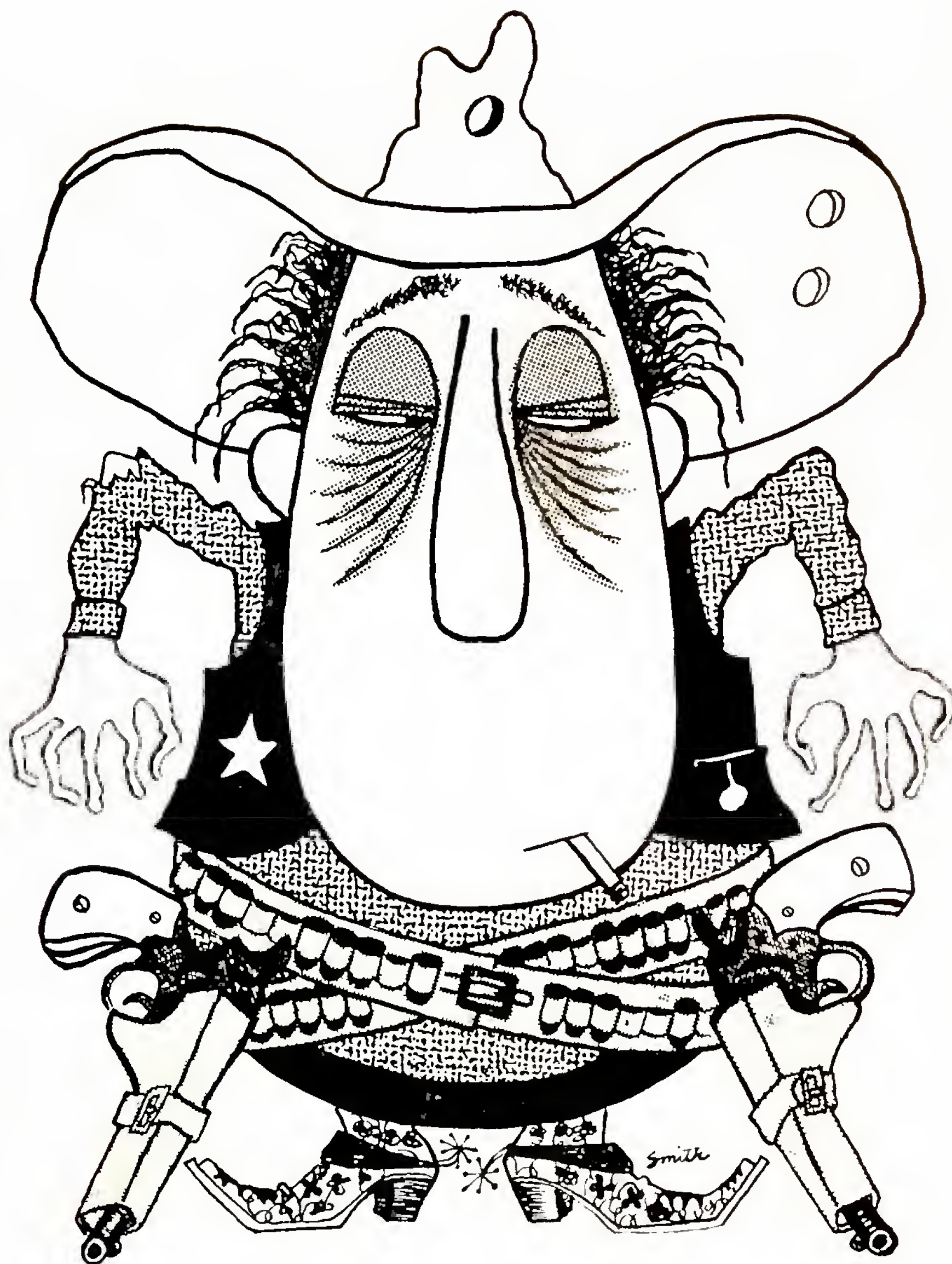
We would like to congratulate you on the excellent coverage of fm radio given in the article written in the 13 June issue.

Representing, as we do, seventeen in the United States and one Canadian fm station, we naturally are greatly interested in anything that brings this fast growing medium to the attention of the advertisers.

There is no doubt in our minds that acceptance of fm radio is becoming more widespread.

Along Madison Ave., agencies who have listened to our story with a tongue-in-cheek attitude a year ago are now seriously compiling information for client presentation. Every indication points to a continuous upsurge in business this fall.

Joel B. Fairfax  
v.p., dir. of sales  
Fine Music Hi-Fi Bdestrs, Inc.  
New York



## FASTEST GUN in THE SOUTH

Fastest . . . and speaks with mast authority in these parts, podner.

Small wander we're sittin' tall in the saddle. WBT's varied, creative, responsible programming guns down the opposition by 92% mornings, 69% afternaans and 123% at night.\*

Nielsen says our spread is the natian's 24th largest.\*\* Let us put our brand on yaur radio schedule. Call CBS Radia Spot Sales for the low-dawn.

\*Pulse 25 county area 1959 (March)  
\*\*A. C. Nielsen Co.

## WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES  
JEFFERSON STANDARD BROADCASTING COMPANY



## FARM GALS EYE NEW PASTURES!

But they've been warned, by their Mothers, to stay off Madison Avenue!

Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.

Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending \$1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.

Makes a pretty picture, doesn't it?



HAYDN R. EVANS, GEN. MGR.

REP. WBBM



THE LAND  
OF MILK  
AND <sup>M</sup>ONEY  
WBAY ch. 2  
GREEN BAY



# TV IS ROCKING WITH SPECIALS



ELVIS PRESLEY, pegged for ABC TV special, typifies name-star gate appeal all networks look for

## GOLD RUSH ON FOR FALL '59 AS NETS SLATE 270 SPECIALS WHICH WILL COST SPONSORS A STAGGERING \$87 MILLION

National advertisers will spend an estimated \$87 million this next tv season on program phenomena known as "specials"—the blockbuster, star-studded shows which carry price tags as high as \$650,000. Networks, packagers and talent are all rustling to get their share of this enormous rich pie. For the

nets have already scheduled 270 specials for the fall '59 season with 192 in the works.

This is about five times the number telecast last year. These 270 specials, now blueprinted at mid-summer, represent seven specials a week for peak-season viewing during the upcoming 39-week



season. This means the nation's viewers will have much bigger lures pulling them from regularly scheduled programing, and that advertisers will "go for broke" to snag the 40 to 50 million audience one tv special nets.

Specials will also be more special than ever before. The name, a misnomer, has heretofore applied frequently (and in some cases still does) to programs which could not legiti-

larly scheduled and independent of any preceding or following show which may be aired in the same series.

At presstime, SPONSOR tabbed these net estimates as to the number of specials now on the books to be telecast next season: ABC, 22; CBS, 97; NBC, 73. But NBC has by far the lead in blueprinting specials: it will telecast 155 specials in the 39-week

9, Fridays from 8:30 to 9:30 and Tuesdays from 9:30 to 10:30, each for 39 weeks (in some cases, provision has been made for 90-minute segments rather than the hour). In addition, NBC has withheld time from regular contract schedules for 15 shows, adding up to its planned total of 155 shows.

ABC's specials philosophy still gives the heaviest weight to musical and music-variety formats. Its first straight dramatic fare to date will be runs of MGM motion pictures, which are being offered by the packager to all of the networks on an exclusive basis this coming season.

CBS is working for a balance between its first-line regular program fare and its second-line special show. Each schedule—the regular and the special—is designed to complement the other, as a CBS TV spokesman says. "In the first case, we'll present the excitement every week of favorite faces and popular stories, and in the second we'll introduce new faces and properties. This year our special will be doubled in number." At the stage of fall and winter planning, CBS has 97 specials on the books and may well go as high as 130. It will heavy-up on the news and special event classification and feature elaborate news-gathering teams in a series of six as a season starter.

Advertisers this fall will see the same amounts of money as on previous tags last year, even though costs are rising. Specials can cost as little as \$100,000 for talent and production and range as high as \$500,000. The norm is \$200,000, to which an additional average of \$120,000 should be added for time. Of this \$200,000, between \$50,000 and \$75,000 covers below-the-line costs—production facilities, etc. The above-the-line cost—\$125,000—pays the creative people and performers on the show, covers rights and purchase of the property.

Contracts for each special vary, depending on the program source (network, packager, independent production company, the star) and the needs of the sponsor. Some buyers want only a one-time shot, others may want re-run rights for which they then contract to pay extra before their option on re-runs expires.

The biggest cost factor on the right, in the opinion of Thomas Moore, vice president of SPONSOR, is the talent. (Please turn to page 69)

## FALL FACT SHEET ON SPECIALS\*

	ABC TV	CBS TV	NBC TV	TOTAL
<b>NO. OF SPECIALS<sup>1</sup></b>	22	97	73	192
<b>NO. OF CLIENTS<sup>2</sup></b>	8	10	15	33
<b>TYPE OF SHOWS<sup>3</sup></b>				
DRAMATIC	2	48	16	66
MUSIC-VARIETY	15	14	27	56
COMEDY	0	29	12	41
NEWS, SPEC. EVENTS	0	6	6	12
DOCUMENTARY	1	0	9	10
SCIENCE	3	0	3	6
SPORTS	1	0	0	1

\* All information as of 7 July, compiled by SPONSOR from information supplied by the three networks.

<sup>1</sup> Refers to total number of separate programs and only to those specifically scheduled as of 7 July. NBC TV, for example, plans to air 155 specials next season but only 73 have been formalized and are slotted.

<sup>2</sup> Advertisers who have signed for shows as of 7 July. Thirty different advertisers have contracted for fall shows, with Timex, General Mills and Buick scheduled for two-network showings.

<sup>3</sup> Analysis refers to all firmly scheduled programs for next season.

mately be called specials. The nets continue to bicker with each other as to the exact definition of a "special." CBS TV has the most formalized description, but one which other networks claim CBS TV doesn't live up to in its own programing. The CBS special: "A particular program of unusual scope, continuity and interest which is not presented as a part of the network's every week program fare." Thus a special must be irregu-

larly scheduled and independent of any preceding or following show which may be aired in the same series. season and is the only network to have set aside specific regular time periods. Normally time clearances for specials have been provided by a contract clause with regular program advertisers stipulating that two of their slots can be pre-empted for specials during the course of the year. This system still holds true for ABC and CBS.

But the NBC plan goes farther. It clears every Sunday night from 8 to



# SPECIALS SCHEDULED BY NETS FOR NEXT FALL\*

PROGRAM	NUMBER IN SERIES	SPONSORS	TIME (IF SET)
<b>ABC TV</b>			
MGM MOVIES .....	2	General Mills	Feb., March
DISNEY PRESENTATIONS .....	3	Mars Candy	Fri., 7:30-8:30, 9/11, 9/18, 9/25
SHIRLEY TEMPLE'S STORYBOOK .....	5	Breck ...	Mon., 7:30-8:30, 9 28, 10 19, 11 9, 11/30, 12/21
BING CROSBY SHOW .....	2	Oldsmobile	9 29, probably next spring
PAT BOONE SHOW .....	1	Chevrolet	10/8, 9-10
FRANK SINATRA SHOW .....	4	U. S. Time	10/19, prob. Nov., Dec., Feb.
THE GOLDEN CIRCLE .....	1	Oster Mfg.	11/25, 10-11
ART CARNEY MEETS PETER AND THE WOLF .....	1	Minnesota Mining	11 29, 5-6
CROSBY GOLF TOURNEY .....	1	Oldsmobile	1 24
THE SPLENDID AMERICAN .....	1		Prob. Sept.
ELVIS PRESLEY SHOW .....	1		Prob. Feb. or March

<b>CBS TV</b>			
VARIED PROGRAMING .....	20	Rerlon	15 on Thurs., 9:30-11; 5, 60-min.
HEMINGWAY STORIES .....	4	Buick	Thurs., 9:30-11, 11/19 start
SHOW OF THE MONTH .....	9	DuPont	90 minutes, 9, 28, 10 14, 11 9, 12 4, 1/17, 2/11, 3/5, 4, 7, 5 3
PLAYHOUSE 90 .....	20	Allstate Insurance American Gas Assn. R. J. Reynolds	Thurs., 9:30-11
PHIL SILVERS .....	4	Carling's Ale	
JACK BENNY .....	3		60-min.
FACE OF OUR TIME .....	6	Bell & Howell	60-min.
MGM MOVIES .....	3	Benrus Watches Whitman Candies	Starts 12 '13
DESILU PLAYHOUSE .....	10		
DESI AND LUCY .....	5		60-min.
JACKIE GLEASON .....	4		
SID CAESAR .....	5		

<b>NBC TV</b>			
ART CARNEY .....	8	AC Spark Plugs United Motors	60-, 90-min., 10 2, 11, 12/4, 1/8, 2/5, 3 4, 4 1, 5, 6
BELL TELEPHONE HOUR .....	12	Bell Telephone	Fri., alt. wks from 10 9, 60-min.
BELL SCIENCE SERIES .....	3	Bell Telephone	
BOB HOPE SHOW .....	6	Buick	60-min. starting Oct.
PONTIAC STAR PARADE .....	8	Pontiac	60-min. 12/10, 3/18, 5/11, others
SUNDAY SHOWCASE .....	39		Sun., 8-9
HALL OF FAME .....	6	Hallmark	90-min. starting mid-Oct.
VARIED PROGRAMING .....	2	Brewers Foundation	Fall, June
OSCAR AWARDS .....	1	Acad. Tv Arts, Sciences	
EMMY AWARDS .....	1		
MUSIC-DAMA .....	6	Rexall	Sun. 8-9, 10-11
DRUG CONVENTION .....	1	U. S. Time	11/11
JIMMY DURANTE .....	2	Zerex (DuPont)	
MILTON BERLE .....	2	Zerex (DuPont)	
PROJECT 20 .....	3		

\* As of 7 July as reported by the networks.



# THE WORLD'S A STAGE FOR OASIS



**CAPRI** in January: While cast shivers in bikinis, camera fan Manilla keeps warm

**OASIS** crew was first commercial film group permitted to shoot in famed Villa San Michele





*From the French Riviera to*

*Waikiki Beach goes Mc-E's Jim*

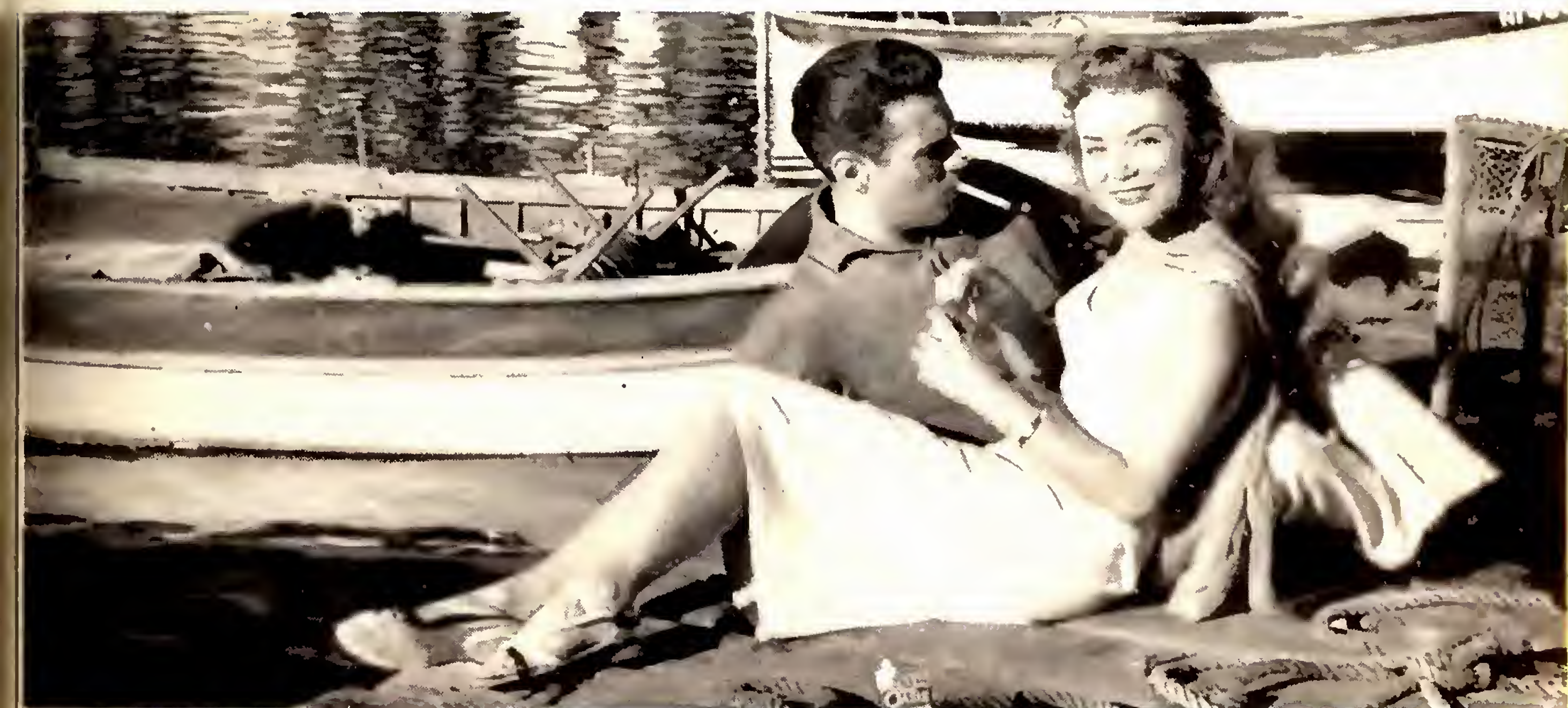
*Manilla to scout locations and*

*film those exotic Oasis*

*Cigarette commercials for tv*



CARABINIERI of Italy pose at Posillipo, near Naples for Oasis commercial. But hats weren't right



ON THE DOCK at Golfe Juan, the spot where Napoleon landed after exile, Paris talent Sophie Moranvilliers, Claude Serre do scene

**T**he pictures on this spread and the following page, for the benefit of those admen who are camera fans, were taken on regular film with an f/2.8 Rolleiflex. The photographer—except for the one pic where he himself was snapped by a member of his cast—is James N. Manilla, film group head at McCann-Erickson in N.Y. Many of the scenes and the subjects will strike a familiar chord, and with good reason: they are from a series of on-location commercials (aired

since last November) for Oasis Cigarettes. Long before he came to Mc-E five years ago, Manilla worked at Eastman Kodak in Rochester, taught himself photography. (Eastman supplied cameras, film and processing free to all in their advertising department.) What began as a hobby now takes Manilla on world-wide tv filming junkets; since last fall, he has filmed the Oasis series in Montego Bay, Florida, Acapulco, Waikiki, the Riviera, Naples, Capri



**MAKE-UP** for Sophie Moranvilliers by macieuse before filming at Eden Roc. (Below) spectator in square on Capri poses for shot at request of Manilla



**OWNER** of villa (above) at Eze, on Riviera, allowed Manilla and crew in to shoot pix. Back in U. S. (below) at Cypress Gardens, Fla., final take of Oasis commercial is shot. Man on camera is Mike Elliot, of Elliot, Unger & Elliot



and Puerto Rico. This fall will probably see him shooting more Oasis commercials in far-flung places. He picked and flew his talent from such centers as New York, Hollywood, Paris and Rome; used the production facilities and camera artists from Arco Productions and Elliot, Unger & Elliot. For the commercials, Oasis might have used stock film as backgrounds or gone on stage sets. Stock shots. Manilla decided, wouldn't permit control, but he had not closed his mind to shooting on sets when he filmed one commercial in Montego Bay, Jamaica and another in Florida's Cypress Gardens. He took these two prints to Hollywood, showed them to the top studios, asked if they could duplicate at same price and quality on set, was told with remarkable frankness by each to go on with location shooting because they couldn't compete.

Commercials were shot as minutes whittled down into extra commercial of 45- and 20-second lengths. Another bonus of the shooting is that they picked up stills which have since been used in print media campaign. Sound tracks were added after filming, tied always to the scene. So the familiar Oasis jingle has come out with many variations—a hula rhythm with Hawaiian guitars accompanies the Waikiki commercial, claves click the rhythm of the Acapulco film, steel drums beat through the Jamaica sequence.

Casting was the biggest problem and no crew stirred until that was done. When a setting was decided, Jim Manilla flew off three days ahead of crew and talent to scout exact location. Actual shooting spanned about three days. In all of the film safaris only two were complicated by rain—in Capri and Montego Bay. Capri also was very cold in January, so the bathing suit-clad stars kept swaddled in heavy wraps until the moment "Action" was called: after each take they dived back into woolies. Only "international incident" occurred at Naples when Italian officials discovered their carabinieri had worn wrong hats during filming of one commercial.

A great champion of on-location filming, Manilla also does, for McE, the Chesterfield "Men of America" series of tv commercials. ▼





TAPING CHALLENGE to d.j.'s are (l to r) Bristol-Myers' product mgr. John Eastman, BBDO media buyer Ed Koehler, a.e. John Leonard

# BRISTOL-MYERS HURLS CHALLENGE AT RADIO'S D.J.'S

- ❖ "Here's a chance to prove you can outsell tv," says company to d.j.'s in switch from net tv to spot radio
- ❖ D.j. contest, with B-M salesmen as judges, uses fact sheet to promote all-out effort, form stronger trade ties

**T**his week Bristol-Myers, in behalf of its Trig deodorant, is throwing a challenge squarely at 180 radio stations. This is what d.j.'s, station managers and program directors heard on a tape recorded by Bristol-Myers admen:

"Here's your big chance to prove

you can outsell tv. We're switching Trig's budget from network tv into spot radio because we know you can do it. This isn't blind faith. We've tested it, and as a result, we're throwing the lion's share of our budget behind spot radio."

Behind this challenge lies a strate-

gy switch by Bristol-Myers and BBDO; who are diverting the majority of Trig's over \$1 million annual budget (by SPONSOR estimate) into morning radio. Ed Koehler, BBDO media buyer, sums up the reasons for the switch: "We wanted to reach men when they are grooming and most apt to be in the mood for deodorant advice. The way to do this is to utilize spot radio to the fullest."

Then, in the way that any major company handles its sales personnel, Bristol-Myers decided to pay the d.j.'s a bonus. But it's a bonus based strictly on performance. Specifically, the handling of a fact sheet.

The judges: Bristol-Myers salesmen. First, each makes his own d.j. selection in his market (there are 45 radio markets in all). The results will be polled, and a panel chosen by SRA will narrow the field down to the single national winner and 10 runners-up.

The prizes: \$500 to the winner, \$100 each to the next 10.

As the tape made by BBDO and Bristol-Myers admen emphasizes, the





**CHECKED AGAINST FACT SHEETS**, d.j. improvisations are analyzed for pertinence to campaign theme by (l-r) product mgr. John Eastman, adv. coordinator Roger Whitman, v.p. Don S. Frost. Tapes of d.j.'s choice will be used in national judging by SRA-selected panel



**LOCAL CONTEST CRITICS** are B-M salesmen in 45 radio markets, like Bill Huron in Cleveland (at left), who twists dial to catch d.j.'s while shaving. Involving buyer in choice is part of strategy. At right, Pittsburgh salesman Ray Burrows (l) checks his choice with Sun Drug v.p. Harold Perry. Method of buying (by BBDO's Ed Koehler, below) was also part of strategy



spot radio approach for Trig was tested before the full-scale push began this summer (a six-week flight to be repeated in September).

First experiment was a four-week spot radio flight conducted in 40 markets. "A minimum schedule was mounted," says account executive John Leonard, "to test the effectiveness of e.t.'s as a selling approach in the morning hours, also the effect of spot radio and spot tv in combination.

"We found very early," he says, "that it was very difficult to get our full message over in less than a minute. Since we couldn't secure any minute availabilities in prime time, we dropped spot tv entirely and studied the effect of radio alone.

"Our plan here was the one we eventually settled on: 6:30-8:30 a.m. minutes, in and adjacent to news-weather-sports programs, simply because BBDO research has shown a 43% male preference for this type of programing against a 16% preference for music.

"Results indicated we were on the right track as far as frequency was concerned, but where we felt we were losing out was in the added impact we could get from the enthusiasm a personal pitch by the d.j.'s would give us, plus the added interest and promotional advantages such enthusiasm could stir up."

While the 40-market flight was still in progress, two markets (Boston and Providence) were singled out as a proving ground for an e.t. vs fact sheet approach, as well as what could be done with d.j.'s merchandising their own Trig schedules.

At first, a 52-week test was planned. Later, it was decided to duplicate the conditions of a 52-week test by condensing it into 13. Early morning schedules on five stations in Boston and four in Providence ran to approximately 45 minutes per week. "Our aim," says media buyer Koehler, "was to obtain 60-70% market penetration (unduplicated homes) in Boston and Providence. To approximate the effect of a national magazine umbrella for the test, we bought schedules in Sunday supplements—



allocating one-third of the budget to this, the balance to spot radio."

The d.j.'s in each city were called on and given fact sheets to work from with carte blanche to come up with any ideas of their own that would add color to the copy points. Station and program managers were asked to get behind the schedules with additional support at other times of day.

Says account executive Leonard, "We found that it is not unreasonable to ask for additional on-the-air support if there is a strong enough gimmick to hang it on—one that will increase listening interest for the station. We felt we had that in the 15-second progressive jazz lead-in to the live commercial. One idea that worked well was playing of the theme at other times of the day and offering prizes to the first persons identifying it. Prizes were packages of Trig. The device did not involve mentioning the product at all except in the regular schedule."

Another test point was the personal influence of the d.j. in selling chain buyers and rack jobbers. "This proved to be tremendous," says Bristol-Myers product manager John Eastman, "and it became obvious that some device for forming a relationship between the d.j. and the buyer must be built into the full scale radio campaign which by now it was fairly certain we'd be conducting."

To clinch the matter, results of a six-week brand awareness test by C. E. Hooper in Boston revealed:

(1) Awareness of Trig as a man's deodorant increased approximately 36% during the period.

(2) Knowledge of Trig advertising as shown by the ability to recall it increased 109%.

In addition, usage of Trig almost doubled in the Boston market in the same period.

The stage was clearly set for an all-out radio campaign. Koehler and BBDO associate media director Herb Maneloveg had about two weeks to line up 130 stations in 45 markets (five were added to the original 40). Selections were made on the number

(Please turn to page 71)

## HOW BBDO BUYS RADIO FOR TRIG

**1 PENETRATION VS. RATING POINTS.** *Rather than equalize rating points, BBDO prefers to equalize unduplicated audience. For example, 100 rating points in New York would only reach 30% of the market, as compared to 40-50% in less competitive markets.*

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**2 VARIATIONS IN MARKETS.** *Because percent of market was the goal, buying took market variations into account. Examples from NCS #2 showed: unduplicated daytime weekly metro area circulation of top 3 Atlanta stations, 77-56-55%; New York, 33-27-26%. Therefore, six stations were needed in N.Y. and L.A.—with other markets ranging between 3 and 5. Frequencies range from 30 minutes per week in large markets to 20 per week in smaller markets.*

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**3 OUTER COVERAGE.** *Only one station in each of the top 50 markets will reach as much as 30% of the outer area each week, BBDO finds. And while the degree of metro penetration for the next 3 or 4 stations is close (average, 35%), their outer coverage drops off sharply (by over 75%) of their metro audiences. Therefore, certain stations are used for good coverage outside, while extra ones are added for saturation inside.*

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**4 MALE LISTENING PREFERENCES.** *Time in and adjacent to news-weather-sports were bought in 6:30-8:30 a.m. time periods. BBDO has found that males prefer news by 43%, music by 16%. Female preference for news is 33%.*

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**5 MALE LISTENING HABITS.** *Here's BBDO's 6-9 a.m. listening breakdown: 27% men, 47% women, 13% teens, 13% children. No other daytime listening period exceeds 21% male audience. Agency also finds 60% out-of-home listening is in cars where men make up 75% of all adults reached.*

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**6 COST-PER-1,000.** *Trig's switch to spot radio was designed to (1) substitute frequency for the reach of tv. (2) isolate a male audience. While CPM was secondary, BBDO also took the following general ranges into account: spot radio minutes, \$.75-1.50; spot tv (prime 20's), \$1.75-2.50; network tv (evening minutes, \$3-4).*



# selling TIME with tv tape



**TAPED TO SELL:** *Today at Home*, WBZ-TV Boston show, is taped for showing to N.Y. admen. The tape joins library of 100 others at TvAR

➤ A \$60,000 salesman who never leaves the office is star attraction at TvAR, Inc., new rep firm for WBC

➤ This tv tape equipment allows admen to view a Boston personality in N.Y.C., pre-test Baltimore commercial

**O**n 1 July, Television Advertising Representatives opened its doors, nailed down its first chunk of business—about \$250,000 worth.

Clincher on the deal—a two-inch wide plastic ribbon called video tape.

Here's the story behind that first sale and of the unique role that tv tape played in it.

When TvAR was incorporated and Larry Israel, then manager of WJZ-TV in Baltimore, was brought in to head it up as vice president and general manager, just about the first

suggestion he made was, "Let's get tape."

About \$62,000 was invested in the installation of an Ampex Videotape recorder at the firm's New York headquarters, and TvAR has become the first station representative firm to put tv tape to work as a salesman.

TvAR represents five Westinghouse Broadcasting Co. stations: KYW-TV, Cleveland; WBZ-TV, Boston; KDKA-TV, Pittsburgh, WJZ-TV, Baltimore, and KPIX, San Francisco. The latter outlet had been running a 15-minute

evening strip of news and sports with Colgate as sponsor. When Colgate exited, KPIX decided to re-evaluate the show, found it would break neatly into two programs—*Channel 5 News* from 7 to 7:10 p.m. and *Russ Hodges Sportcast* from 7:10 to 7:15. They put them both on tape for the use of TvAR (All of the WBC tv stations are equipped with tape. WJZ-TV has two recorders; each of the others presently has one, is awaiting deliveries of seconds.)

So when the rep firm began business, it had tapes of the two KPIX shows for New York advertising agencies. JWT bought the *Russ Hodges Sportcast* for client Pan American World Airways on a five-a-week, 52-week basis. At the same time B&B, for General Foods product Yuban Coffee, and D-F-S, for Falstaff Beer, bought the *Channel 5 News* package also on a five-a-week basis.





**SOMETHING NEW:** A steady stream of admen have visited rep firm since 1 July. Left: Gordon Dewart, of Ted Bates media, gets tape demonstration from TvAR eastern sales mgr. Jack Mohler (l) and Larry Israel, v.p. and gen. mgr. TvAR. Above: Israel explains to Nancy Smith, JWT buyer on Pan Am account. Looking on are (l to r) John Stilli, TvAR; Norm Varney, local live tv head for JWT, and Arnold Chase, also of JWT local live tv dept. The airline made a 52-week buy

"Our use of tv tape," says Larry Israel, "is one manifestation of TvAR's determination to bring an entirely new dimension of service and information through greater sales proximity and marketing orientation to station representation. New York advertisers and agencies are offered a 'monitor in Manhattan,' enabling them to see local programs and personalities across the country."

At the present time, TvAR has a taped library of more than 100 programs collected from the five WBC outlets, is adding to this library daily. In time it will include not only the top local shows and personalities, but every salable piece of local talent such as chain break announcers and pictures of those who do voice-overs at the individual stations.

If an agency requests it, they will be able to see at the TvAR headquarters a tape of the competitive

program in a market; to evaluate it against the WBC buy they may be considering.

Since the opening of the rep firm in New York, the Ampex has been working about six to eight hours a day. Much of this running time has been devoted to showing programing product to ad managers of client companies and their agency men. But some of the time has been spent in demonstrations for agency copy people as well as for the staff of TvAR itself. (At TvAR, which employs about 70 people in all its branches with about 15 at headquarters alone, nobody is simply a secretary or file clerk. In the case of the female employee, each girl is a "Gal Friday," schooled in sales or research.) The TvAR concept for using tv tape is that everyone screens the out-of-town product. So the tape recorder has many by-product uses.

For one thing, it enables the rep firm to keep its own staff posted on the latest programing developments at each station without traveling its personnel.

Another big bonus of the tape equipment, is the opportunity it gives agency buyers and copywriters to pre-test their commercials and custom tailor them for the WBC markets. If an agency exec is especially taken by the performance of a certain personality in Cleveland, for example, he may prepare special copy and ask that a particular artist do a trial run on it, then send it on to New York for a viewing.

Here is the way it works:

If an agency is interested in a particular show in a certain WBC market (or all of them) he will be able to phone TvAR for an appointment, see the tapes the same day.

(Please turn to page 70)



# Spot tv wins new \$300,000 camera

➤ Eastman, Polaroid have blazed \$5 million trails; Bell & Howell, Ansco, G.E. flash bulbs, are following

➤ Here are the mechanics of latest buy—a \$300,000 four-market sweep by Revere—why it'll be even bigger

**T**he beckoning glance from the young lady in the tv commercial still below, shows why camera manufacturers are flocking to tv. The answer is simply—family appeal.

Latest to join a top-star set of tv veterans is Revere Camera Co., Chicago, which this month winds up a 10-week spot schedule in four markets budgeted at \$300,000 (by SPONSOR estimate) and is now planning an all-out push for fall. Other members of the group:

- *Eastman Kodak.* In network tv

as alternate sponsor of *Ozzie & Harriet* since October, 1956, Eastman spends \$54,000 per show in time costs year round. Company now spends an additional \$125,000 in time costs per program as alternate sponsor of the *Ed Sullivan Show*, and spent \$257,520 in spot tv in 1958, by SPONSOR estimate. (Agency: J. Walter Thompson.)

- *Polaroid.* While Eastman has sought a strictly family audience, Polaroid has been after identification with personalities ever since it was a

charter sponsor on Steve Allen's *Tonight* on NBC. Now, its total network time expenditures of roughly \$5,500,000 include 50-60 participations per year in the *Paar* show (heaviest in spring and pre-Christmas), two participations per month in *Como*, one per month in *Steve Allen*, plus an NBC *Kaleidoscope* one-time-only last April. (Agency: Doyle Dane Bernbach.)

- *Bell & Howell.* Unlike Eastman and Polaroid, whose profit margin comes largely from subsequent sales of film after purchase of the camera, Bell & Howell entered tv last fall to promote its 8 mm. cameras and projectors with a four-program NBC TV package (a total of 24 participations in *Ellery Queen*, *Cimarron City*, *NBC News*, *Dragnet*) budgeted at \$450,000 (see SPONSOR, 19 April 1958). Company came back in spring of '59 with twice the strength: \$450,000 in a second NBC package (six shots in *Cimarron City*, 15 in *NBC News*, and a one-time-only, *Why Berlin* in May) plus \$450,000 in spot tv in 10 markets. Fall plans call for co-sponsorship of six hour-long news specials (three in the fall, three in the spring) on CBS TV, budgeted at \$45,000 each in time costs, by SPONSOR estimate. Spot tv is also planned. (Agency: McCann-Erickson, Chicago.)

- *Ansco.* The photographic division of General Aniline got off to a slow start in tv last year with a total spot expenditure of \$3,580, but came on strong in April with two participations per month on *Playhouse 90* at \$70,000 each. Campaign is due to continue year round. (Agency: Benton & Bowles.)

- *General Electric Flash Bulbs.* G.E., looking for a natural tie-in for its flash bulbs, found it in *Man With a Camera*, which it sponsored alternately for 13 weeks in the fall and spring of '58-'59 over the 26-week period the show was on ABC TV. Latest report is that it will resume sponsorship when the show returns in the fall. Estimated time cost last season: \$570,000. (Grey Adv.)

Now joining this roster, is the Revere Camera Co. operating on an initial budget of roughly \$300,000.

**FAMILY APPEAL** is prime emphasis of photo supply advertisers, as illustrated in still from Revere commercial. Family participation is important, though Dad makes the decision to buy





# sponsor

In joining this company of larger budget veterans, Revere analyzed what it needed in terms of coverage and impact against what it could get from tv. Here were the advantages, according to Jay P. Herbert, account supervisor at Keyes, Madden & Jones:

(1) Maximum impact over a 10-week period from a moderate budget.

(2) Concentration in areas of chief sales volume (New York, Chicago, Los Angeles, Boston.)

(3) Frequency when the family can bring influence to bear on Dad—and vice versa (ideally 6-11 p.m.).


(4) Demonstration of zoom lens in dramatic terms that people were already familiar with, i.e. tv technique. Ease of operation was another important demonstration factor.

"It is Father who ultimately makes the economic decision for the camera purchase," says Herbert. To get Dad while he's under the influence of another member of the family, prime time coverage was desirable.

Revere got the following frequencies, mostly in prime time participations, for its two one-minute commercials (one for the movie camera, the other for the still):

New York	30 per week
Chicago	30 per week
Los Angeles	26 per week
Boston	22 per week
Total	108 per week

Revere's station list:  
New York—WABC-TV, WCBS-TV, WNEW-TV, WOR-TV  
Chicago—WBBM-TV, WBKB, WGN-TV, WNBQ  
Los Angeles—KABC-TV, KNXT, KRCA  
Boston — WBZ-TV, WHDH-TV, WNAC-TV

A light fringe-time schedule in Los Angeles and New York is carrying the company over the summer hiatus while it prepares for its fall push (28 September through 13 December). This will follow the same pattern of prime time minutes with bigger frequency, the addition of three markets (Detroit, Philadelphia, San Francisco) and a budget increase which will put Revere's tv expenditures at roughly half a million. 



**EARLY TO RISE:** Up and hearing radio at 6 a.m. is Warren Bahr, Y&R associate media director, who commutes from South Salem, N.Y. Bahr was one of admen polled by KM&G

## YES, VIRGINIA, TIMEBUYERS LISTEN TO RADIO


**T**he people who buy radio—when do you reach *them*?

In the New York environs—urbia and exurbia—the very best time is 7:15 to 7:30 a.m. This was discovered in a survey by Ketchum, MacLeod & Grove for the new WBC rep firm, Television Advertising Representatives, to determine when the media decision-makers in Madison Avenue agencies could best be reached.

Masterminding the KM&G survey was Max Gibbons, account supervisor. Once he came up with the an-

swers (See timetable below), George Watkins, assistant a.e., and John Itta, copywriter, went to work on the preparation of radio spots.

As a result of the survey of time-buyer listening patterns, KM&G made morning spot buys on the WNEW *Klavan & Finch Show* and the WCBS *Jack Sterling Show* to tell mediamen about WBC radio.

Meanwhile housewives (whose husbands aren't in advertising) wonder—what is a timebuyer? 

Time a.m.	Timebuyer listening pattern	% Listening
6:00-6:15	<i>Clock radios go into action in Katonah, Greens Farms and other distant commuting points.</i>	5
6:15-6:30	<i>Things begin to stir in Wilton and Huntington.</i>	6
6:30-6:45	<i>Westport, Norwalk and Chappaqua tune in.</i>	17
6:45-7:00	<i>It's car radio time in Georgetown and Greens Farms.</i>	23
7:00-7:15	<i>Mount Vernon, Forest Hills, Hoboken are awake now.</i>	38
7:15-7:30	<i>Manhattan apartment dwellers are out of the shower and listening, at this peak in the adman's radio day.</i>	42
7:30-7:45	<i>The dash for the 7:56 begins . . .</i>	35
7:45-8:00	<i>. . . but there's another train at 8:12, so why rush?</i>	31
8:00-8:15	<i>Some people even have time for a second cup of coffee.</i>	29
8:15-8:30	<i>Nobody's leaving now but subway commuters.</i>	19
8:30-8:45	<i>People who walk to work.</i>	10
8:45-9:00	<i>Now we're down to vice presidents, people who live across the street from the office, and admen who are going to be late for coffee break.</i>	6





Carl H. Vogt, mdse. mgr., WISN AM-TV

# A DOLLAR-AND-SENSE APPROACH TO RADIO, TV MERCHANDISING

Station expert outlines a new style of merchandising which emphasizes marketing rather than promotion

He advises careful planning and costing, gives formula for setting amount of free aid to sponsors

By Carl H. Vogt

**A**dvertisers, their agencies and radio and tv stations, have long shared a mutual concern about merchandising. How much to ask for? How much to give? Is it free or chargeable? How much is it really worth in terms of making air advertising worth more by local-level merchandising backing? A lot of stations have wasted vast sums of money in so-called merchandising efforts. Some threw it away because their ideas were bad; others because inept personnel had no real comprehension of a client's need; still others because they construed promotion to be merchandising.

Recently, however, a new practical concept of merchandising has developed at many leading stations, a concept based on marketing and sales results, rather than on promotional values.

This modern, dollars-and-sense approach to radio and tv station merchandising is outlined here by a merchandiser who has product marketing and chain store experience. Both of these are vital factors in any successful station merchandising plan. The expert is Carl H. Vogt, merchandising manager of WISN, AM-TV, Milwaukee, who presents a plan which provides the services an advertiser wants at costs which a station can afford to pay.

Mr. Vogt worked nine years with the wholesale drug giant, McKesson & Robbins, Inc., and two years for the F. W. Woolworth Co. in Chicago.

**B**efore any profit-oriented enterprise indulges in the expense of providing an additional merchandising service, it must determine: (1) will that service be beneficial to its customers? and (2) will profit accrue to the organization providing the service?

It's simple to determine the an-

swer to the first requirement. Merchandising is a necessary activity of all who would sell goods in today's high-speed marketplace and, with the advent of self-service, merchandising may be termed the foot-soldier of the marketing effort. The second condition is not so easily answered.

To establish a balanced merchan-

**IN-STORE DISPLAYS** are continuing backbone of retail selling effort. But WISN breaks broadcast tradition by omitting call letters on displays because "It doesn't help sell!"





dising program, stations must realize merchandising is not a short cut to take with expectations of a rash of new business. Agencies should, and most do, properly refuse to accept merchandising as a substitute for performance. While it is true that a certain amount of business accrues to broadcasting stations directly as a result of marketing activities, the true value of a merchandising program to a station is indirect and affects renewals of satisfied advertisers and relations between advertisers, their agencies and media.

The foundation of any merchandising program should be establishment of contacts between the station and the advertisers' representatives, salesmen, retail men, brokers. It is essential that station merchandising personnel belong to and take an active part in all trade organizations normally joined by members of advertisers' staffs.

At this point, two station management decisions of vital importance should be studied, because either can make or break a merchandising department. They are the selection of personnel and cost control.

A good station manager will not put a merchandising program in the hands of a promotion-publicity specialist. The functions are similar but objectives are different. The direction of a merchandising program by promotion personnel tends to relate each activity primarily to its effect on station promotion, and only incidentally to its effect on client sales. In this case, merchandising is diluted with a mass of stunts and shingdings which add nothing to a station's basic reason for being—to increase advertisers' sales.

It is this aura of promotion which has given radio/tv merchandising activities a somewhat unsavory reputation. It has also related merchandising to costs of promotion. The latter is necessary but expensive. Budgetary control, as it applies to merchandising, differs greatly from the usual promotion expense in that each merchandising activity is related to and accomplished for a specific client and promotion is more general and widespread.

This separation makes it compara-



**CLOSE BUSINESS ASSOCIATION** with such decision-makers as grocery manufacturers' reps is "must" for strong local merchandising effort. WISN hosted this group at studio luncheon

tively easy to express merchandising cost as a simple percentage of a client's contract.

Merchandising expenses fall into two classifications, depending on how the station is going to have to pay for the specific service desired. Where cash is involved, it's generally good practice to hold the expense between 1 and 3% of the client contract, the exact figure to be determined by the station's choice of base pricing unit (gross billing, net time revenue, etc.). If the station can pay for the desired service by trading time, the allowable expense can be as high as 5 to 7%.

To illustrate: Client A buys \$10,000 in base contract time. The allowable merchandising expense against this will be a cash outlay of \$100 to \$300 depending on the cost factor included in the station budgets. If, however, the station can "pay" in time rather than cash, this budget can be stretched to from \$500 to \$700.

We've found that most agencies accept an explanation of excessive expense for a refusal to extend a specific item of merchandising. And there are times when we've been requested to price an item of merchandising required by an advertiser as an additional service. Good merchandising has value.

This kind of agency request—"We don't want the merchandising; just give us the amount you'd otherwise have spent in free 'merchandising'

spots"—indicates complete misunderstanding of the merchandising function. WISN, AM-TV refuses these requests as a matter of policy. Our merchandising program is not a rate-cutter; it's a service to a client.

There are four major areas wherein broadcast stations may render effective service to an advertiser: (1) market information service, (2) promotion services, (3) assistance with wholesale distribution, (4) assistance in retail outlets.

*Marketing information service:* At WISN we've found this activity costs the least, is used the most and results more directly in revenue to the station than any other function.

The simple reason for this: advertisers and agencies, while comparatively well-informed, are not well-versed in the peculiarities of each market where they do business. With the exception of the largest corporations, it is too expensive for advertisers to subscribe to survey services in more than a few top markets. Therefore, their individual market information usually leaves something to be desired. Sales representatives are notoriously poor sources of general marketing information because they tend to color an informational report with their own activities, thereby losing objectivity.

Market information consists mainly of knowing the "how" and "where"

(Please turn to page 67)



## TV RESULTS

### PERSONNEL

SPONSOR: Star Employment Service, Inc.

AGENCY: Direct

**Capsule case history:** Agnes Gayner exec director of Star Employment Service, Inc., Miami, felt that the traditional newspaper ads were not always effective, and thought that tv might provide the dramatic, visual impact necessary to attract prospects who might ordinarily skip over newspaper listings. Also she reasoned that many employed people not actively seeking new employment and therefore not turning to newspaper want ad sections, might become prospects if attractive jobs were advertised on tv. Miss Gayner decided that WTVJ could give Star Employment the kind of exposure it needed, and purchased, on a short-term basis, one 60-second announcement each week on the Sunday night feature movie segment, 11:15 p.m. to sign-off. The first announcement alone brought in over 100 applicants; all were placed the same day. Subsequent spots produced equally good results. Star has since renewed its schedule, and is now a regular advertiser on the station throughout the year.

WTVJ, Miami, Fla.

Announcements

### SPORTS

SPONSOR: Los Angeles Rams

AGENCY: Direct

**Capsule case history:** Advance season ticket sales for the Los Angeles Ram pro-football games zoomed to record heights this past spring through KNXT promotion. The team's management placed a two-week schedule consisting of six 20-second spots, three 60-second spots on KNXT. Commercials were on film, and showed film clips of the top plays of the team's stars. Pete Rozelle, team's manager, reported that the KNXT commercials received unprecedented attention, and as a result, sales for season tickets climbed 75% over the preceding weeks of the sale. Rozelle said, "Exposure on KNXT produced the biggest sale for season tickets in the club's history, and there is no telling what the gate would be from an extended schedule." Now the club is following it up with an intensive campaign beginning this month (July). Using similar film clip commercials, Rozelle expects to sell between 35,000 and 40,000 season tickets in the Southern California area through the new KNXT schedules.

KNXT, Los Angeles

Announcements

### TOYS

SPONSOR: Williams & Shelton Co.

AGENCY: Direct

**Capsule case history:** Several years ago, the Williams & Shelton Co. of Charlotte, N. C., distributors of dry goods, toys and notions, purchased a newspaper campaign in area papers for its Whirley Bird toys. Although the products were selling for half their present cost, the newspaper promotion was a failure. For this reason, sales manager W. S. Gray was hesitant about participating in a tv campaign for the Whirley Bird line again. As an experiment, however, he decided to try a 25-plan on WSOC-TV. Announcements were distributed equally throughout a 10-week period. The campaign resulted in a complete success for the toys, with Williams & Shelton taking orders for over 8,400 Whirley Bird units for the initial schedule alone. Gray told the station, "I am sold on the power of WSOC-TV as a sales medium, and will continue to use it for some time." Gray has since renewed schedules several times over for the toys, and is planning to use the station's facilities for other products.

WSOC-TV, Charlotte, N. C.

Announcements

### MEAT PACKER

SPONSOR: Gus Glaser Meats

AGENCY: Truppe, LaGrave  
& Reynolds

**Capsule case history:** Gus Glaser Meats of Fort Dodge, Iowa, had never used radio or tv before their campaigns on WOI-TV. Their first venture was participation in WOI's Magic Window, 11 a.m. to 12 noon, Monday through Friday, to promote his packaged hot dogs, hams and assorted cold cuts. Immediately after his campaign began, Glaser experienced a tremendous increase in meat sales and, as a result purchased full 52-week sponsorship of *Casey Jones*, a syndicated adventure series. As part of this promotion, Betty Lou McVay, hostess of *Magic Window*, made personal appearances in chain and independent stores. Glaser recently purchased heavy spot schedules at a cost of approximately \$21,000. "It would be impossible for me to spend such an amount if I were not getting results," he said. "Now, with the heavy sales and increased distribution of my product throughout the WOI-TV coverage area, I've had to enlarge my Fort Dodge plant facilities in order to take care of my customers.

WOI-TV, Des Moines

Announcements & Program



# *this is the Piedmont Industrial Crescent*

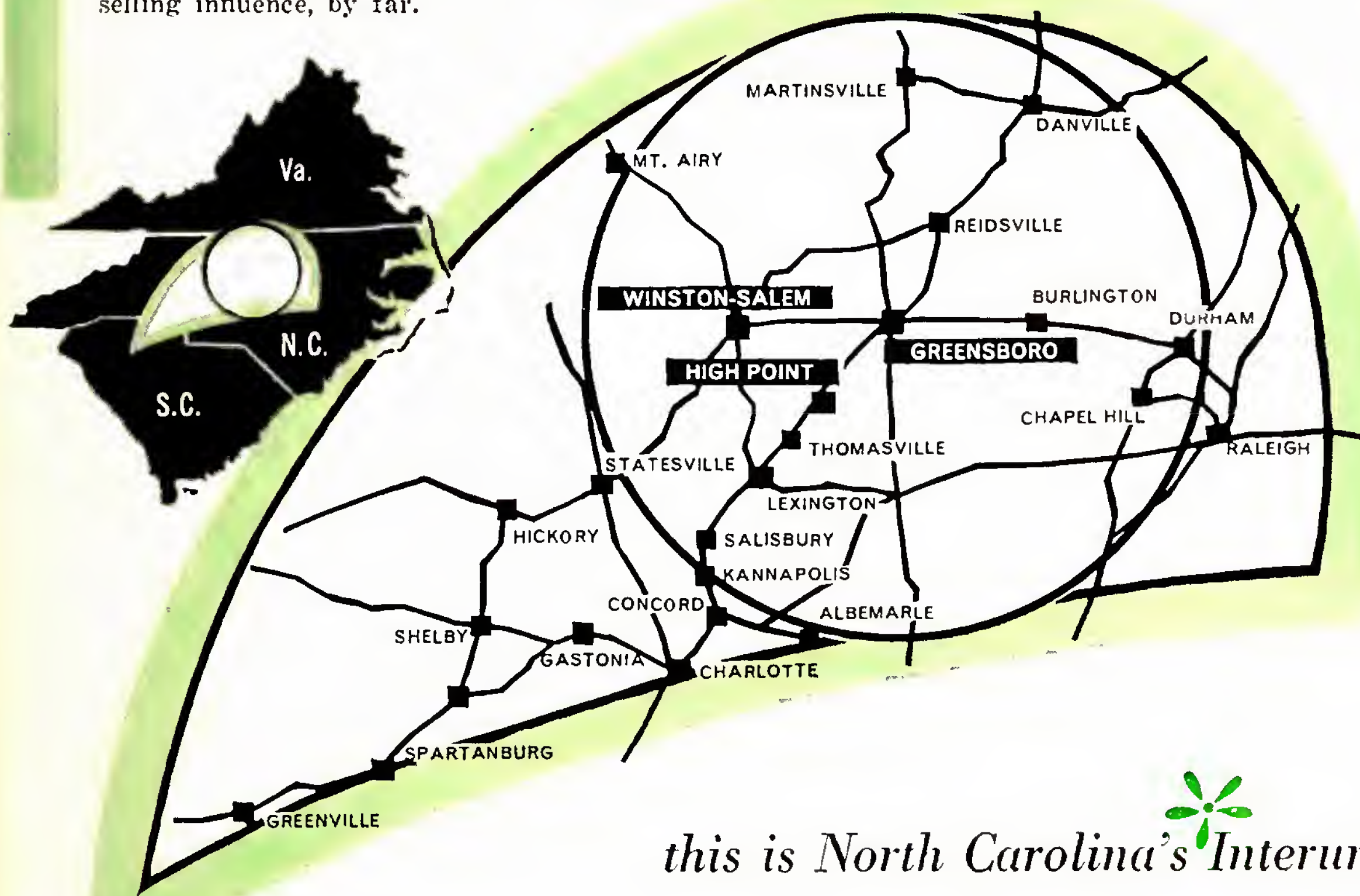
The Piedmont Industrial Crescent is a unique concentration of buying power stretching across the productive Piedmont section of North Carolina, South Carolina and Virginia.

It is a vast urban area created by bustling cities, booming industry and big agricultural purchasing power where millions of your customers's WORK, EARN, SPEND.

Strategically located at the hub of this big year-round market is WFMY-TV . . . the most powerful selling influence, by far.

and it's dominated by

## **wfmy-tv**

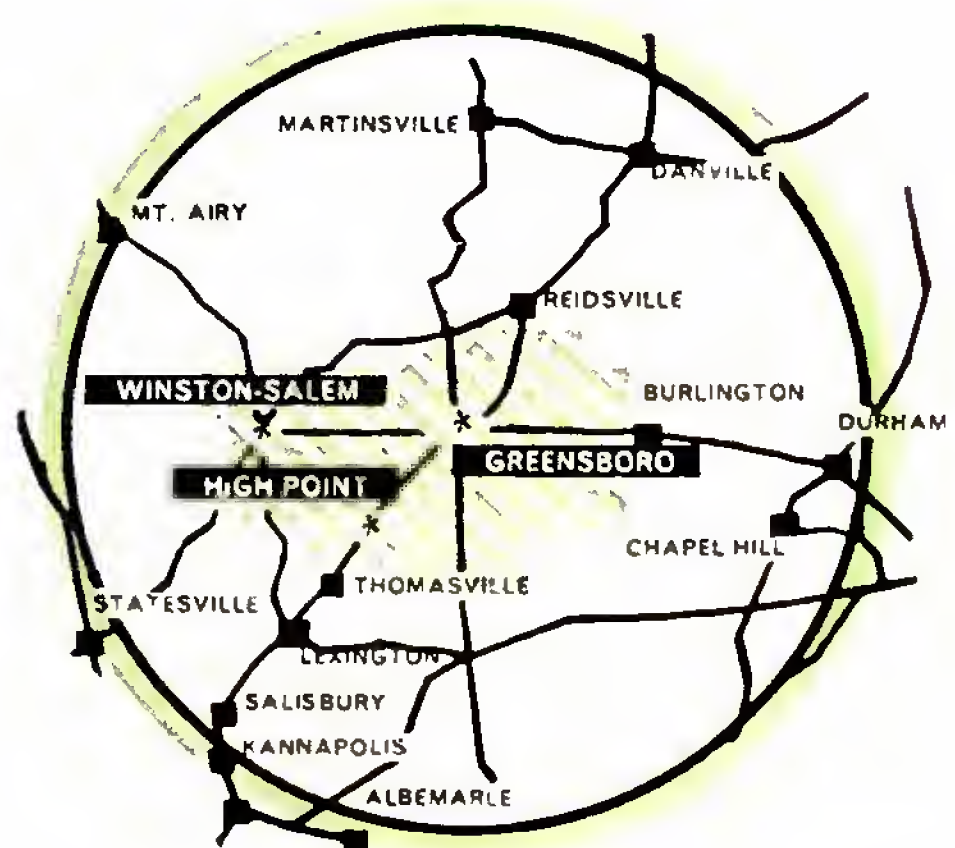


*this is North Carolina's Interurbia*

### **GREENSBORO-HIGH POINT-WINSTON-SALEM**

(2 Stations)  
Greensboro-High Point-Guilford County-Map Location F-3  
Winston-Salem-Forsyth County-Map Location G-3  
See SRDS consumer market map showing the State Area

. . . The largest metropolitan market in the two Carolinas. Here, WFMY-TV dominates because it serves . . . sells.



OUR 10TH  
ANNIVERSARY YEAR  
1949-1959

# **wfmy-tv**

GREENSBORO, N. C.

Represented by Harrington, Richter and Parsons, Inc., New York, Chicago, San Francisco, Atlanta, Boston, Detroit



## Is the personality d.j. craze on

**As "formula" programing takes hold in some markets, station men discuss status of the personality disk jockey in today's radio.**

**Chuck Blore**, v.p. in charge of programing, Crowell-Collier Broadcasting Corp., KFWG, Los Angeles, KEBB, Oakland

If the personality d.j. is the golden-tongued, \$100,000-a-year, lethargic,



*"Individualist" d.j. is on his way out*

loquacious, self-styled music critic, the answer is "Yes."

The modern d.j. is a man who knows where he is going, what he is going to say, and—most important—knows why. He is a highly trained specialist, who, not unlike Stanislawski, demands motivation for any action. He realizes that only the merest minority give a damn about his pontifications on the pros and cons of every record. The listener knows whether or not he likes the record and beyond that his chief reaction to anything the d.j. says about it is complete indifference.

The job of the d.j. today is to establish his personality between records. He must say what he has to say in a brief, bright, entertaining manner. He has a reason for every remark, a motivation for every move. Will it entertain and inform? Does the listener care?

The d.j.'s at KFWB in Los Angeles are all personalities, each one different from the next. Today's "modern" operation requires a distinct personality to keep the approach fresh and different enough to establish a distinctive quality for your station. For example, Bruce Hayes, probably the greatest spontaneous wit in the business today; Joe Yocam, the hap-

py "woman's home companion"; Ted Quillim, ultra-hip country boy; Elliot Field, a thousand voices and a rating point for each one; B. Mitchell Reed, the teenager's friend and nighttime salesman; Bill Ballance, the most-imitated d.j. in America with a gag file unlimited; Red Blanchard, the night creature and president of the "I Dread Red"—seven distinct personalities proving that the radio operation will not hinder the personality of a good d.j.

**Mel Bailey**, Westinghouse Broadcasting Co., program director, WBZ, Boston

The disk jockey craze has not fluctuated. The d.j.'s are responsible for a receptive and loyal audience and an audience which has come to



*Strong personalities are essential*

rely on them for companionship.

On WBZ Radio, Westinghouse Broadcasting Co. Boston outlet, the disk jockeys have maintained a potent influence with their listeners. Their popularity has been solely responsible for the overwhelming success of several of our recent promotions in which they participated.

As an example, over 25,000 persons attended the sports car gymkhana at the North Shore shopping center outside Boston which was sponsored by WBZ Radio. The gymkhana featured a cape-cart race between the station personalities Dave Maynard, Norm Prescott, Alan Dary and Phil Christie. The meet was promoted exclusively on WBZ Radio.

WBZ Radio has also invaded the movie industry. A technicolor cinemascope film feature, "Meet the WBZ Disk Jockeys," is currently playing in over 450 New England theaters.

This short, a la *Person to Person*, is enabling a coterie of WBZ disk jockeys to realize additional exposure with their Boston and New England audience.

We were recently approached by one of the largest amusement and recreational centers in New England with a proposal for large broadcasts to originate from the park by our disk jockeys. The officials realize that word-of-mouth advertising plus the drawing power of our disk jockeys will assure them an increase in gate attendance.

**Mort Hall**, president, KLAC, Los Angeles

The personality d.j. is far from dead. However, his role has changed.

The modern d.j. is not involved in the selling job as he once was. Gone are the long, off-the-cuff type spot announcements. Instead we find him working around a schedule of transcribed spot announcements prepared by agencies. His program has become a carrier for these announcements and adapting his personality to this type of programing is what he must learn.



*D.j. today has tough job*

Do people listen for music or d.j.'s? It appears they listen for both elements. It's the blending that satisfies. Non-personality broadcasting ostensibly has nothing to tie it together. It's difficult to stage community products such as the annual KLAC Hollywood Bowl Show which last year attracted a full house of 18,500 people and produced \$74,000 for local charities. This show each year is built entirely around KLAC personalities.



# the wane?

The modern d.j. has his place. He ties the operation together and reflects a pride necessary for believability. With the right type of d.j.'s the greatest objection is eliminated.—using valuable station time for inane monologues on everything from who was playing sax on the record to what his wife fed him for breakfast.

**Arthur Tolchin**, executive vice-president and director of WMGM, New York

Speaking for radio station WMGM only, absolutely not.

It's personalities such as Ted Brown and The Redhead, Jerry Marshall, Norm Stevens, Peter Tripp, Dean Hunter and Dick De Freitas are more popular than ever before and each enjoy greater stature daily. Indisputable evidence of the importance of disk jockeys at WMGM, where they are known rightfully as radio personalities, is shown in the



*Their audience is increasing*

Last three consecutive Pulse and Nielsen rating reports which prove that our personalities are enjoying the greatest listening audiences of their careers.

Further, they have helped radio station WMGM to become the second most popular station in the Greater New York metropolitan area with ratings now at the highest peak in its 37 years of broadcasting.

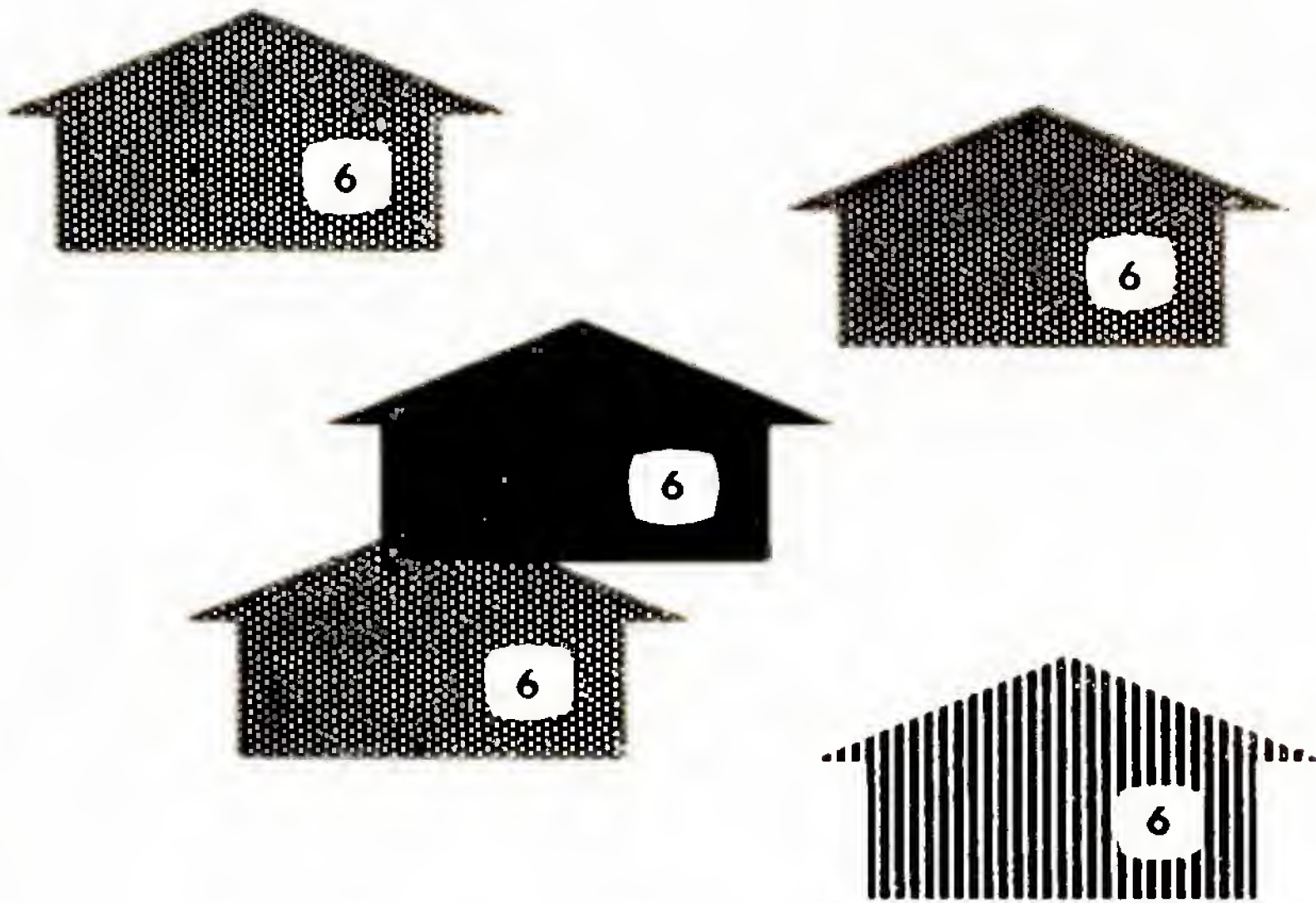
Each of our personalities is distinctive in his voice quality, air salesmanship and general program conduct. All are real professionals who know how to put together in the right proportion the need to entertain for maximum listenership interest and at the same time selling the sponsor's product who, after all, pays the bills.

SPONSOR • 13 JULY 1959

# WCSH-TV 6

NBC Affiliate

Portland, Maine



**NEWS PROVES  
MORE HOMES  
WATCH SIX**

The April '59 Area ARB again proves you get a bigger, more receptive audience on 6.

Our News Journal (6:30-7:00 p.m., Mon.-Fri.) is the highest rated news show on any area station. It reaches an average of 47,380 homes daily, while Station "B's" news averages 14,000.

Ask your Weed TV man about SIX's share of quarter-hour firsts, too.

And remember a matching spot schedule on Channel 2 in Bangor saves an extra 5%.

**A MAINE  
BROADCASTING SYSTEM  
STATION**

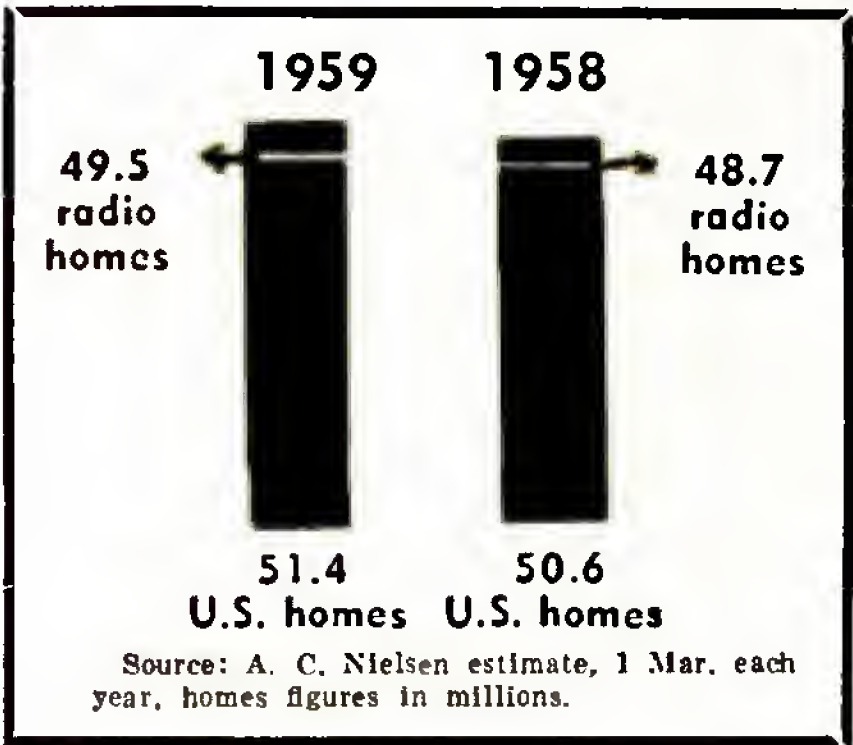
WLBZ-TV — (2), Bangor  
WCSH-TV — (6), Portland  
WCSH-Radio, Portland  
WLBZ-Radio, Bangor  
WRDO-Radio, Augusta



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of June 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,377	123	516	155
Fm	622	147	49	21

End of June 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,253	100	412	126
Fm	548	86	39	18

Source: FCC monthly reports, commercial stations. \*May each year.

Radio set index

Set location	1959	1957
Home	98,300,000	90,000,000
Auto	37,900,000	35,000,000
Public places	10,000,000*	10,000,000
Total	146,200,000	135,000,000

Source: RAB, 1 Jan. 1959, 1 July 1957, sets in working order. \*No new information.

Radio set sales index

Type	May 1959	May 1958	5 Months 1959	5 Months 1958
Home	400,882	385,383	2,480,686	2,084,937
Auto	476,222	185,616	2,262,390	1,229,086
Total	877,104	570,999	4,743,076	3,314,023

Source: Electronic Industries Assn. Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

PERCENT OUT-OF-HOME LISTENING ADDS TO IN-HOME IN 28 MARKETS

MARKET	TOTAL AUDIENCE	IN HOME	+	OUT OF HOME	= OUT OF HOME PLUS
ATLANTA .....	20.5%	16.4%	.	4.1%	25.0%
BIRMINGHAM .....	19.8	15.7		4.1	26.0
BOSTON .....	21.7	16.7		5.0	29.9
CHICAGO .....	23.0	18.6		4.4	23.6
CLEVELAND .....	18.9	4.9		4.0	26.8
FORT WORTH .....	19.9	15.6		4.3	27.5
LOS ANGELES .....	22.5	17.5		5.0	28.5
NEW YORK .....	22.7	17.7		5.0	28.3
PHILADELPHIA .....	21.9	18.0		3.9	21.7
ST. LOUIS .....	21.0	16.6		4.4	26.5
SAN FRANCISCO .....	22.7	17.8		4.9	27.5
SEATTLE .....	22.3	17.8		4.5	25.2

Source: Pulse, Jan.-Feb.-Mar. 1959

NOTE: In 20 June Radio Basics a Nielsen study showed hourly listening by local time winter and summer. The study was incorrectly labeled "millions of homes" per average minute. It should have been "percent of homes."





People who like a good night's  
sleep fly KLM to Europe ✈

If you like comfort as much as speed . . . if midnight fuel stops get on your nerves . . . if you appreciate the very best in airline service . . . KLM is your cup of tea. Non-stop DC-7C across the Atlantic twice daily. Fly KLM to Europe . . . and beyond! See your travel agent or KLM office. KLM Royal Dutch Airlines, 609 Fifth Avenue, New York 17, N. Y.





## RESPONSE THROUGH RESPONSE-ABILITY

Advertisers demand response and they get it on WJAR, the best buy in a "must-buy" market. Our responsibility to you stems from 35 years of solid-sell to the nation's most concentrated population, with buy-ability.

### PLUS

- New personalities, programming and promotion
- Low cost per thousand
- 5000 watts of Sell, in the Billion-Plus market
- Merchandising if you need it
- Top buy in a Top Test Market

### THE "BIG SOUND" means BIG SALES

#### SALESMAN SHERM BROWN

5 a.m. — 9 a.m.  
Monday through Saturday



#### SALESMAN LARRY MARTIN

9 a.m. — 12 Nn.  
Monday through Saturday

#### SALESMAN ART LAKE

12 Nn. — 2 p.m.  
Monday through Friday



#### SALESMAN RUSS VAN ARSDALE

2 p.m. — 5 p.m.  
Monday through Friday

#### SALESMAN ART CURLEY

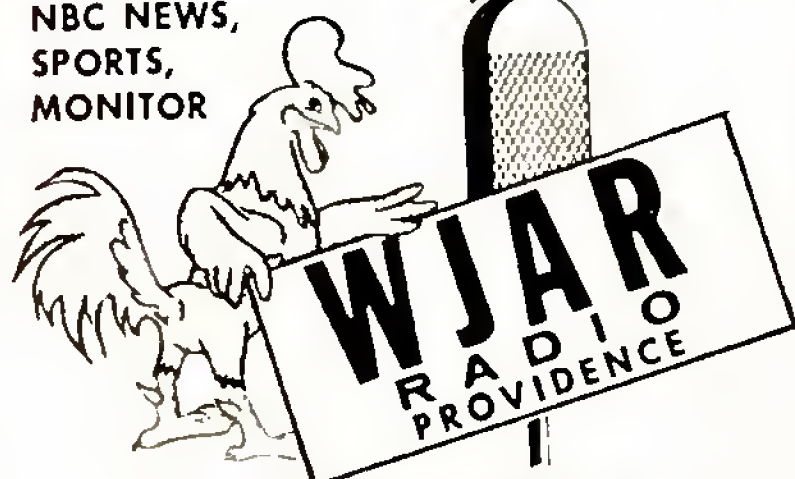
5 p.m. — 9 p.m.  
Monday through Friday



#### SALESMAN GENE DE GRAIDE

9 p.m. — 1 a.m.  
Monday through Saturday

NBC NEWS,  
SPORTS,  
MONITOR



Sister station of WJAR - TV  
Represented proudly by Edward Petry & Co.

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Bristol-Myers Co.,** New York: A campaign is getting off in about 50 markets for Vitalis hair cream. Schedules begin the fourth week of July for nine to 20 weeks, depending on market. Night minutes are being placed, with frequencies varying. Buyer: Bob Widholm. Agency: DCS&S, New York.

**Kellogg Co.,** Battle Creek: Test schedules are being set in West Coast markets for Concentrate. Product is a high protein cereal and the pitch at this time is strictly to adults. Big national campaign is planned for the fall. Agency: Leo Burnett Co., Chicago.

**The Toni Co.,** Chicago: Going into test markets for its new hair rinse, Colorcade. Expansion is expected in late fall. Agency: North Advertising, Chicago.

**Lever Bros. Co.,** New York: Schedules for Surf are being added in various markets: day minutes. Starts 3 August for nine weeks. Buyer: Hal Davis. Agency: BBDO, New York.

**American Chicle Co.,** Long Island City, N.Y.: Campaign for Dentype spearmint gum begins 3 August in about 20 markets. Some schedules are short-term, others run through the end of the year. Night minutes in fringe time are being lined up. Buyer: Herb Werman. Agency: Dancer-Fitzgerald-Sample, New York.

**Procter & Gamble,** Cincinnati: Additional schedules for Liquid Ivory in scattered markets starting fourth week in July for P&G contract year. Non-prime minutes are being used. Buyer: Harry Meline. Agency: Compton, New York.

**American Home Foods,** New York: Campaign being initiated for Chef Boy-Ar-Dee in about 40 markets, to start 3 August for 18 or 20 weeks. Schedule: day and night minutes, night chains and 20's, with the big concentration on Wednesday, Thursday and Friday. Buying supervisor: Russ Young. Agency: Young & Rubicam, New York.

### RADIO BUYS

**Best Foods,** Div. of Corn Products Co., New York: New campaign in top markets for its mayonnaise. Six-week schedules start fourth week in July; daytime minutes. Buyer: Dorothy Medanic. Agency: Dancer-Fitzgerald-Sample, New York.

**American Tobacco Co.,** New York: Four week schedules of day minutes, to start fourth week in July. Frequencies depend on market. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

**Reader's Digest,** Pleasantville, New York: New drive kicks off the week with one-week saturation schedules in 158 markets. Monday through Saturday schedules of minutes, 20's, 30's, and I.D.'s in afternoon news and weather slots. Buyer: Polly Allen. Agency: JW, New York.





# SHOTGUN SLADE

STARRING

# SCOTT BRADY

**Pre-Sold in 28 markets, 17 states, to Ballantine Beer**

Set your sights for the *big* audience—with TV's "detective on horseback." SHOTGUN SLADE headlines rugged Scott Brady as a man who tames the West's wildest badmen—and women! Here's your chance to hit the "top 10" with *both* barrels... roaring adventure, thrill-a-minute mystery. This series sells on sight, so shoot us a call today!

**39** ALL NEW HALF HOURS ON FILM FOR  
REGIONAL AND LOCAL SPONSORSHIP

produced by **revue** productions

# mca tv



Now...tv's **2** greatest audience appeals  
combine in **1** great show!





# WASHINGTON WEEK

18 JULY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Most U.S. radio stations could be wrecked by interference from north and south of our borders, and only a "gentlemen's agreement" is saving the situation.

That was the story heard by the Senate Foreign Relations Committee in a one-day hearing on ratification of the NARBA and U.S.-Mexican treaties.

FCC commissioners Hyde and Cross, plus W. T. M. Beale, Jr., for the State Department pleaded for ratification. However, the **Daytime Broadcasters Association still expressed opposition to the Mexican treaty.** DBA wants longer-hour operation by daytimers on Mexican clear channels, a proposition to which Mexico refuses to agree.

The three government witnesses stressed the dangers in another failure of the U.S. Senate to ratify. NARBA first went to the Senate in 1953, and the U.S.-Mexican pact was submitted in 1957. No ratification yet. Hyde pointed to the fact that Cuba has already "jumped" some Mexican radio frequencies, and said similar acts could come at any time, leading to retaliation, and from there leading to interference which could destroy radio service in this hemisphere.

J. R. Livesay, DBA president, was agreeable to ratification of the North American treaty, but counseled against the Mexican. He said it is ridiculous to protect Mexican stations against far-away U.S. daytimers, and charged the pact merely permits Mexican stations to serve U.S. areas which don't want their programs in any case.

Hyde, Cross and Beale responded that they had secured the best agreement they could obtain from Mexico, and that it would be foolish to endanger all U.S. radio stations merely to press for added rights for the 250-odd daytimers on Mexican clear channels.

Subcommittee chairman Wayne Morse (D., Ore.), cautioned the government witnesses that they should "count heads" **to be sure they have the needed two-thirds vote in the Senate for treaty ratification.**

The whole situation appeared to revolve around whether the daytimers would content themselves with "on the record" opposition, while not actively opposing ratification. Final denial of their bid for longer operating hours was calculated by the FCC to give them no further reason and nothing to gain by continued opposition.

If the FCC move fails to work, it will be North American frequency allocation by continued "gentlemen's agreement," which could be breached at any time.

**Advocates of extensive revision of the political equal time rules, Sec. 315 of the communications act, continue to lose ground.**

The House Commerce Communications subcommittee, after holding hearings, decided on a very narrow overruling of the FCC's Lar Daly decision, and some subcommittee members expressed fears even this relief is too broad.

The proposal turned over to the full House Commerce Committee for final action **merely exempts from the equal time requirement, newscasts, news interviews and on-the-spot coverage of newsworthy events.** There was some disposition on the part of subcommittee members to oppose exemption for anything but newscasts.

The full committee is virtually certain to go along with the subcommittee, but it appears that many more discussions may be held to clear up ambiguities in definitions. Final decision might be to limit the exemption merely to newscasts.

The Senate Commerce Communications subcommittee is expected to act very shortly on the same question, and undoubtedly very much in the same directions. There appears to be absolutely no grounds for hope of any broad scale loosening of the terms of Sec. 315.



# FILM-SCOPE

18 JULY 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

Summer selling for fall starting dates of new syndicated shows continued active last week despite the fact there seemed to be less new product available than in past seasons.

Here are sales progress indications reported last week:

- Ziv's **Lock-Up** reached the 157-market level after six weeks of selling with signings by Kroger Stores in four markets and 11 other sponsor deals.
- Screen Gems' **Manhunt**, sold to Genessee Beer in nine New York markets and Alka-Seltzer in six Western cities, reached sales coverage of 50 cities.
- ABC Films' **Congressional Investigator** was sold in all of Canada to Procter and Gamble for 52 weeks on a spot schedule basis.

There are symptoms that a long-range reshuffling of syndication share and status of the various companies is now in progress.

Factors that point to drastic changes in the nature of the film market from the producer's and distributor's viewpoint within a year or two are these:

- 1) An influx of Hollywood organizations into domestic and international syndication, including United Artists, MGM, Warner Brothers, 20th Century-Fox.
- 2) Increasing success by some syndicators in closing network deals; both Ziv and CNP, for example, have taken on a network supply role only in the last season or two.
- 3) The beginnings of tape syndication, which while still mostly limited to the station rather than the regional level, is a **threat of unknown dimensions** to producers with vested interests in filming.

Off-network shows are frequently dependable ratings attractions in their syndication re-runs, earning shares that compare favorably with what they scored on the network schedules.

**Medic**, for example, actually earned a higher share in syndication than it did on NBC TV, notes an NBC Television Films study of 10 markets. The syndication share average was 38%, higher than the network share which was 32%.

In this 10-city comparison, the two-year network ARB average was compared to the first syndicated run ARB scores, with this result: In re-run, **Medic** held up with a 15.6 rating average against 20.7 on the network.

Here are detailed ARB ratings and shares averages for the 10 markets:

MARKET	STATION	1ST SYND. RUN		NETWORK RUN	
		Rating	Share	Rating	Share
Atlanta	WAGA-TV	4.7	35%	23.6	38%
Baltimore	WJZ-TV	2.8	33%	21.0	32%
Dallas-Ft. Worth	WFAA-TV	10.1	29%	13.7	25%
Detroit	WJBK-TV	11.9	34%	24.4	39%
Honolulu	KONA-TV	21.1	31%	25.1	35%
Norfolk	WAVY-TV	17.2	36%	7.1	10%
Omaha	KETV	19.3	77%	13.7	23%
Phoenix	KVAR-TV	18.8	34%	12.4	17%
Richmond	WRVA-TV	21.7	54%	37.4	65%
Scranton-Wilkes B.	WBRE-TV	18.6	37%	28.1	37%
<b>Ten-City Average</b>		<b>15.6</b>	<b>38%</b>	<b>20.7</b>	<b>32%</b>



National Theater's ownership of NTA will likely be followed shortly by the adoption of a new name for the company: NT&T, meaning National Theaters and Television.

NTA announced recently it would move its general executives, features and international sales units and advertising-publicity departments from New York to the West Coast where National Theaters could exercise more control.

Stations may have an embarrassment of riches with sponsored first-run syndicated shows this fall if and when time periods become scarce.

Many outlets have reached an all-time high with half-hour sponsors of new syndicated shows, and there may be more orders than time to be sold come the fall.

WABC-TV, New York, for example, last month was telecasting five first-run shows, twice the number of the previous year, and three of these were in 10:30 p.m. time slots committed to network shows for the fall.

There's been a resurgence of charges of ultra-high-pressure selling against some syndicators made lately by their bitter competitors.

One syndicator has been repeatedly accused of virtually dumping its new product at unheard of prices to snare new syndication spenders and lure away the opposition's existing clients.

Another syndicator was charged with pulling the rug out from under a number of stations at the last minute when local contracts were already half-signed and a chance to make a regional deal came along.

Both syndicated and network shows appear to be the losers as far as ratings are concerned in time period recaptures from former option time.

In a nutshell what's happened is this: Audiences that formerly split two ways are now divided among three attractions, with correspondingly lower ratings often the case all around.

It also takes up to two years for a network show in recaptured time to build up its station line-up to full coverage: Schlitz's Markham, for example, has only 75% coverage in June Nielsen and understandably won't get coverage in many major cities for some time.

## COMMERCIALS

Robert Lawrence is taking a blast at the misuse of tv tape in a letter being mailed to advertisers this week.

Several advertisers have had to re-make commercials on film because quickly-needed initial tape versions were inadequate for permanent use, the letter charges.

Further, Lawrence urged buyers to keep creative and quality standards high instead of making production sacrifices for the sake of speed and economy.

The Lawrence company intends to go into tape eventually and the intent of the letter was only to criticize specific tape practices.

You can never tell these days if film commercials will wind up as items of entertainment or of archeology.

Take these events of the past week, for instance:

Jack Paar inserted as part of his nightly fare on NBC TV some French-made commercials—and for free.

In New York Pils Bros. in dedicating the foundation of its new brewery building included as part of a time capsule a Bert and Harry commercial.



# SPONSOR HEARS

18 JULY 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

The head of one of the pioneer firms in commercial production is negotiating for a sell-out of his stock interest.

The capital gains deal will take him out of the business.

Don't be surprised if Lee Rich, top man on media at B&B, also winds up in a show calling capacity over programing buys at the agency.

At the moment, the setup in the tv/radio department is this: He and Oliver Barbe, a v.p. in that department, are jointly looking after the show end.

Look for a strong upsurge among American agencies toward establishing—and expanding—international offices.

Here's why: (1) Our export business continues to decline, so American industry must look to investments abroad for the difference; (2) foreign offices make a good defensive measure for clients with international involvements; (3) tax advantages.

Some agency circles are predicting that the preemption pattern on the tv networks will undergo another change during the 1960-1961 season.

To make more time available for the one and two-time users, the networks (say the prophets) will stake out four preemptions. The present arrangement at NBC TV and CBS TV is for two preemptions in 52 weeks.

In pitching for the Campbell Soup account (\$11-12 million; now at BBDO) McCann-Erickson astutely avoids any references to magazine advertising. It keeps talking about the superior job it can do for the account in tv.

Reason for the tactic:

Campbell's consumer magazine copy traditionally has come up with very formidable readership scores.

With the networks and freelance producers bent on capitalizing on the Civil War Centennial Year (1960), don't be surprised if somebody resurrects a radio oldie, *Roses and Drums*.

Produced by JWT, *Roses and Drums* was sponsored by Union Central Life Insurance.

Incidentally, it was the first radio drama staged in an auditorium (Carnegie Hall) with the actors in costumes.

Here are some thumbnail images of the three networks, evolved by Madison Avenue on the basis of their program schedules for the fall:

**ABC TV:** Has the steady diet of bread-and-butter fare.

**NBC TV:** Covers the bread-and-butter with mounds of expensive prestige marmalade.

**CBS TV:** Plays both sides of the street and uses its unique and costly flair for the public affairs type of programing to offset any tarnish.





**HURRY . . . HURRY . . .** bring your friends & family to the 1st annual RTES outing—all day Thurs. July 30th at beautiful Pelham Country Club . . .  
**EVERBODY INVITED . . . THERE'LL BE PLENTY TO DO**—Golf for the divot diggers . . . swimming . . . tennis . . . **PRIZES and TROPHIES GALORE . . . just plain fun.**  
**ONLY 30 MINUTES FROM N. Y.**



Dinner begins at 7:00 pm—  
 sumptuous Roast Beef  
 followed by dancing to  
**Hal Davis' Many Splendored Stompers . . .**

all for \$9.00

Send your check now to

RTES, 515 Madison Ave.



# WRAP-UP

## NEWS & IDEAS

## PICTURES

"1060 FREEDOM FLIGHT" promotion by WRCV, Phila. urges townspeople to visit Independence Hall. Poster gets the official seal of approval from City Rep. Frederic R. Mann (r) joined by station's prog. mgr., Bob Benson, staffer Pat Neely. First prize: trip to Hawaii



### AGENCIES

Two client-agency long-years of association relationships came to an end this week with the splitting away of Chesebrough-Pond's from McCann-Erickson and Ward Baking's Tip Top Bread (\$3. million) from J. Walter Thompson.

Chesebrough's Vaseline and Pettus products (\$3 million) out of McC-E will be turned over to other agencies in the C-P stable.

The bread account's gone to Greiner, which already handles the Ward cake line.

Aside from the fact that agencies are content to leave the control of programming in the hands of the networks, the quiz conducted among Madison Avenue programmers by a FCC examiner disclosed this:

**Four agencies alone account for close to \$400 million in tv billings. They are: JWT, \$150 million**

**PIONEER AWARD** goes to WEJL, Scranton from Broadcast Pioneers Assoc. for outstanding service. BPA's Frank Silvernail (r) makes presentation to station's owner Edward J. L. (c) and gen. mgr. Cecil Woodlan (l).



**\$12,000 DONATION** was gate of 1st Northern Wis. Sports Show sponsored by WBAY-TV, Green Bay. Here Max Francis (r), pres. of Brown City Conservation Alliance gets check from sta. mgr. Haydn R. Evans.





et of a total of \$300 million; Y&R, \$100 million out of \$230 million; McCann-Erickson, \$85 million out of \$100 million; BBDO, \$75 million out of \$200 million and Bates, \$85 million out of \$105 million.

If you're interested in the legal problems of advertising, try to get a copy of the ring-binder compilation of the subject by J&E.

It was primarily put together for agents and personnel and the contents are of considerable value to any one who has to deal with such matters as copy, photos, trade marks and trade names, literary material, copyright, libel, unsolicited ideas and whatnot. The model forms enclosed for releases and contracts are in themselves worthwhile having.

BBDO has established a media plans board. It consists of Fred Harrett, v.p. and media director; Robert Anderson, trade publications; S. Austin Brew, newspapers;

Kent D'Alessandro, plans and media analysis; Edward Fleri, Jr., spot broadcast; Charles McKeever, network broadcast; Louis Millot, Jr., magazines, and Daniel O'Grady, outdoor. Each of the board members will have the designation of media supervisor.

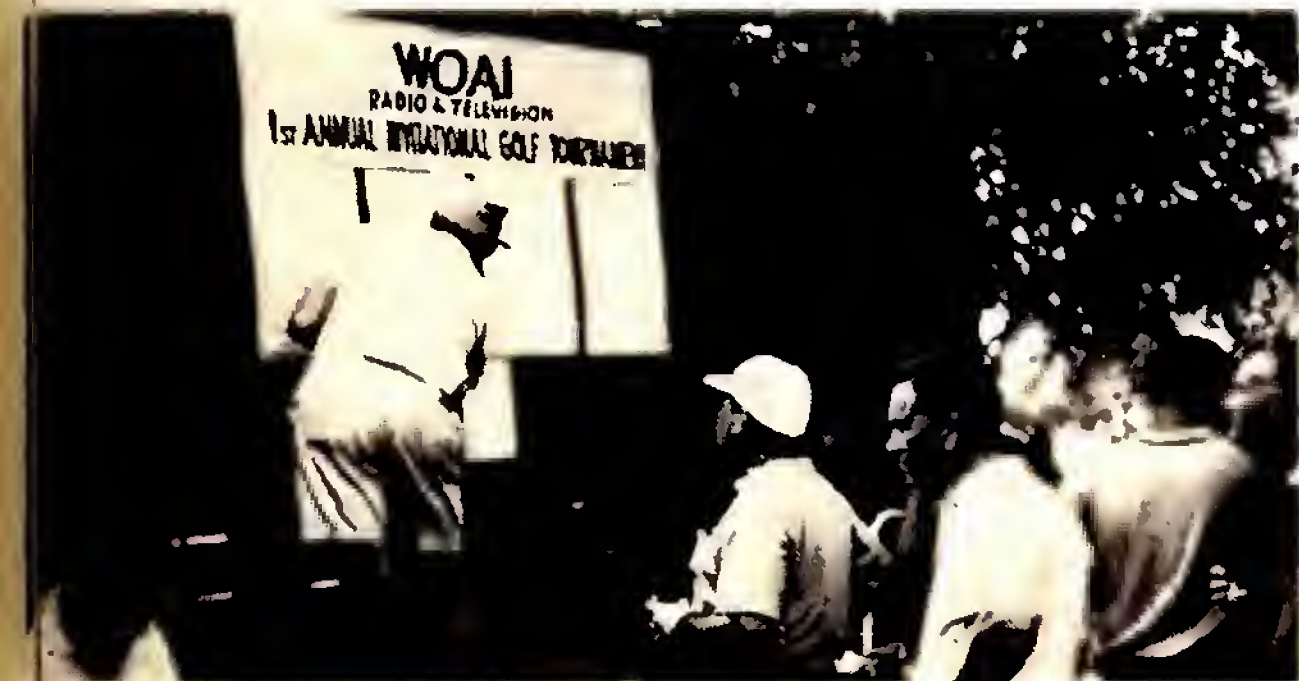
**Agency appointments:** Cunard Steam-Ship, with billing at \$1,000,000, user of some spot radio from Ellington & Co., to Compton . . . Junket Quick Fudge Mix, to Warden Associates, New York . . . Hambro Automotive's Austin line, billing \$750,000, from the McCarty Co., to J. M. Mathes . . . Friend Brothers, Melrose, Mass., to Hoag & Provandie, Boston . . . National Drinks' Vernor's, for Southern Calif., to Tilds & Cantz, Los Angeles . . . Armstrong Co., Kansas ice cream manufacturer, to Wentzel & Fluge, Chicago . . . Schulze & Burch Bisenit Co., to Compton, Chicago . . . Aansworth, Ltd. and Aansworth Duet, to North Advertising, New York

. . . Baltimore Paint and Color Works, and Murphy Paints, divisions of Baltimore Paint and Chemical, to Van-Sant, Dugdale & Co. . . . Stellar-dyne Laboratories, El Cajon, Calif., billing \$100,000, to Armstrong, Fenton & Vinson, San Diego . . . Philco Distributors, Inc., Chicago, to Terry, Gary-Schwartz & Harris . . . Scholz Homes, Toledo, Ohio, to MacManus, John and Adams, Bloomfield Hills, Mich. . . . Limes shoe stores, Southern Calif., to Beckman, Koblitz, Inc., Los Angeles.

**New agency:** Stanley Grayson and Allen Kaye-Martin, formerly associated with Regal Advertising, have joined to form Media Services Advertising, New York.

**Personnel moves:** Clifford Spiller, vice chairman of the board of directors. SSC&B . . . Marion Vaughn, media director. Jimmy Fritz and Assoc., Hollywood, Cal. . . . Harry W. Bennet, Jr., Robert C. Durham Assoc., Inc. . . . Elaine

**GOLF TOURNEY** staged by WOAI, San Antonio for clients, agency and station personnel drew 51 golfers to 1st tee. They vied for all-expense trip to Acapulco awarded for tee shot closest to 18th hole.



**LUCKY US!** Here K&E timebuyers, Ed Kolza (l), Bob Morton (c), and Adam Young (r) holding free tickets to famed Patterson-Johansson fight from Adam Young's son Chapman. They won KIOA, Des Moines contest staged by Young.



**CREATIVE TROPHY** awarded annually by National Advertising Agency Network is presented to David Hume (r), pres. Hume, Smith, Mickelberry by Geo. Doyné, Doyné Adv. at six-day NAAN conference.



**FLIPPED FOR HI-FI HOP!** Teenagers turned out for show, signed up for Tulsa's new Hi-Fi Club. Roy Mitchell, KAKC, Tulsa (r), show's host, and Coca-Cola Bottler rep. Harley Crow kept "hop" hopping.





# FOUR TIMES YOUR MONEY'S WORTH

In Shreveport, one of America's fastest growing markets, you get a lot more for your money when you specify KTBS-TV, Channel 3. All Nielsen surveys show KTBS-TV the dominant station in a market over four times larger than Shreveport's metropolitan area in population and income. Here is coverage that really counts — 1,318,600 people with \$1,661,784,000 to spend.

Ask your Petry man for the story on the FULL Shreveport market. You'll find KTBS-TV not only gives you your money's worth, but more, lots more.



**NBC  
ABC**

E. Newton Wray, Pres. & Gen. Mgr.

## JUST LIKE ANDROCLES AND THE LION



people  
REACT  
to the  
voice and vision  
of NBC in  
South Bend - Elkhart

call Petry today!

**WNDU-TV** CHANNEL 16  
BERNIE BARTH & TOM HAMILTON

Akst, media director, The Rockmore Company . . . **Laurence F. Donino**, account executive on Westinghouse Broadcasting, Ketchum, MacLeod & Grove . . . **William G. Fisher**, production mgr., Wentzel & Fluge, Chicago, Ill. . . . **William B. Harmon**, ass't director of radio and tv. Rogers & Smith, Kansas City, Mo.

**They became v.p.'s:** **Reggie Schuebel**, GB&B . . . **West Gillingham**, Clark & Bobertz, Detroit, Mich. . . . **Alan Koehler**, Norman Craig & Kummel . . . **John F. Hogan**, EWR&R . . . **Dr. Richard H. Baxter**, C&W . . . **David D. Wines** and **Ralph L. Wolfe**, D. P. Brother & Co., Detroit, Mich.

**More personnel moves:** Named to Board of Directors, Campbell-Mithun: **Norman F. Best**, **William C. Lyddan**, and **Paul E. Morgan** . . . **Francis O'Neil**, account exec. on imported cars, K&E . . . **William Doscher**, director of marketing research, Arthur Meyerhoff . . . **Edwin Marshall**, business mgr. of the radio and tv dept., and **Eldon E. Fox**, ass't mgr., Minneapolis office, BBDO . . . **L. F. Ohliger**, v.p. and marketing supervisor, Burnett . . . **Ray C. Montgomery**, research supervisor, Clinton E. Frank, Chicago, Ill. . . . **Tatham-Laird**, Chicago, Ill., appoints: **Val Ritter**, assoc. media supervisor for Whitehall Laboratories; **Joan Wilke**, creative staff and **A. R. Menzies**, account exec. . . . **Charles E. Claggett**, chairman of the board of directors, Gardner Advertising Co., St. Louis . . . **Pete Dalton**, to Donahue & Co., from Benton & Bowles, where he bought time for the Tide account . . . **Charles Pooler**, senior v.p. in charge of administration, to head international operations, Benton & Bowles.

## ADVERTISERS

A major factor in the H. J. Heinz decision this week to renew its four daytime quarter-hours a week on NBC TV for the fall was the result of a salad recipe promotion.

The response from its one-time offer on *Tic Tac Dough* in June was four times what it had expected.

Another NBC daytime renewal of special interest: **Frigidaire's** three

quarter-hours a week. DFS who it pitched for this account stressed the point that ticket items could be sold as effectively in daytime tv as foods.

**Personnel appointments:** **Richard K. Snively**, named advertising mgr. of Revere Copper and Brass Inc. . . . **Edgar A. Manning, Jr.**, v.p., Bankers Trust Co.'s Amusement Industries group . . . **Dr. Joseph A. Coleman**, elected president, Maiden Form Brassiere Co., New York . . . **Stephen E. Upton**, advertising and promotion manager, Whirlpool Corp.'s Utility division . . . **George Magnuson**, manager of market research, Libby McNeill & Libby . . . **Robert Prentice**, marketing service director, Lever Brothers . . . **John L. Bricker**, replacing Stuart Sherman as Colgate Corporate v.p. in charge of marketing.

## FILM

The parade of motion picture companies toward tv film continued last week, with Pathe as the latest entry.

Pathe's first tv film series, as announced: something untitled, in color and to be produced in England.

**Fiscal note:** Desilu issued its annual stockholders report with net income of \$249,566 and \$.22 per share earnings on 1,150,000 outstanding shares. The report indicated a 150% increase in net earnings and a 33% rise in gross volume over the previous year. The 1959 volume was \$20 million.

**Sales:** Ziv reports a 34% increase in six-month volume over 1958, as recent sponsor sales on *Lock-Up* including Kroger Stores in Lexington, Louisville, Roanoke and Winston-Salem; E. D. Edwards in Syracuse; Old Monastery Wine in New Haven; Phillips 66 Oil in Chicago; Ortlieb Beer in Philadelphia; Old Kent Trunk Co. in Grand Rapids; Warehouse

**WNJR**  
negro radio for  
metro new york





"Listen to this, Bill", said the WeeReBeL as he sat on the desk to chat with Bill Hinman, Lambert & Feasley, Inc., New York.

## Have you heard what the WeeReBeL said to Lambert & Feasley?

*"We're a combination hard to beat..."*

Metropolitan Columbus, Georgia is the 25th market in the U. S. for per family income ... over a million people can watch us in our 47 county coverage area ... WRBL-TV and WRBL Radio are the stations that consistently pay off for advertisers. CALL HOLLINGBERRY for top ratings, rate details ... package plans ... market data ... programming information ... penetration data ... and prime availabilities.



# WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

**abc COLUMBUS, GA. CBS**

Represented by George P. Hollingbery Co.





Markets in Fort Smith; R. J. Reynolds and Swiss Colony Wine in San Francisco; Interstate Power Co. in Mason City; Child's Big Chain Stores in Tyler; Hansen's Dairy, Great Falls; Hiland Dairy, Springfield, Mo.; Economy Food Centers, Evansville; and Mississippi Bedding, Jackson.

**More sales:** CBS Newsfilm service to KGGM-TV, Albuquerque; WOW-TV, Omaha; and WKOW-TV, Madison . . . *Felix the Cat* sold by Trans-Lux TV to KCOP-TV, Los Angeles; WCSH-TV, Portland, Me.; WLBZ-TV, Bangor; WFBC-TV, Greenville; KPHO-TV, Phoenix; WDBO-TV, Orlando; WSTV, Steubenville; WCKT, Miami; WTCN, Minneapolis; KPRC-TV, Houston; KRNT, Des Moines; WBTW, Charlotte; WBTW, Florence; and WRGB, Schenectady.

**Feature films:** An NTA study of feature film usage by stations based on 300 responses to a questionnaire revealed that independents program more than twice as much feature film as affiliated stations; that feature film use increased in those cities with most stations; and that less than 2% of stations never use feature films.

**A SIGHT TO SEE!**

**KTLE**

**CHANNEL 6**

*Idaho's newest*

**TELEVISION STATION**

**BASIC NBC**

REPRESENTED NATIONALLY BY

**FORJOE & COMPANY**

New York - Chicago - Los Angeles - Atlanta  
San Francisco - Philadelphia

**Promotion:** Ten Terrytoons color cartoons will be shown via NBC-RCA closed circuit color tv for six weeks at the U. S. exhibit in Moscow . . . Foley's department store in Houston was the scene of a *Huckleberry Hound* promotion for Kellogg's in which a record turnout of youngsters was noted.

**Commercials:** Anderson Craig joins Terrytoons as director of commercials . . . Peter A. Griffith to Transfilm as tv account executive . . . Karl Fischl to Wilding as eastern marketing director.

**Strictly personnel:** Matthew Rapf joins Screen Gems as film producer . . . Jeff Davis of Bernard L. Schubert elected a v.p. of U. S. Junior Chamber of Commerce . . . New account executives at Telescreen Advertising subsidiary of Screen Gems are Barrett Mayer and Richard Morris . . . Joining Screen Gems' New York publicity staff are Ernie Otto as special projects manager and Dick Brooks and Bill Kaufman.

**More re people:** William F. Wallace has been appointed tv tape program specialist for Ampex; his technical direction of a Fred Astaire show won a recent Emmy . . . Leonard S. Gruenberg has been named general manager of NTA Pictures, Inc.; a former G-K-S v.p., he joined NTA last February . . . Ziv will occupy new offices in Dallas in the Southland Center; Donald Brogdon is sales manager of the division there . . . Frank Spiegelman to Governor Television Attractions as national sales v.p.; he was formerly with ITC . . . Richard Carlton, Trans-Lux sales v.p., to Chicago for conferences . . . ABC Films promoted Harry B. Simmons to Chicago city sales manager and Bernice Schiffer to sales administrator; appointments by ABC Films include Lon Markman, to eastern division representative; Howard Routman, to central division representative; and Melvin Corvin to Western representative . . . Ziv has added three to its technical staff for the *Space* series; they are: Peter Foy, wire and pulley expert; Chesley Bonestell, noted space illustrator and designer; and William Whitely, tv film cameraman.

## NETWORKS

NBC Radio's latest sales pitch directed at the sponsors of specials.

The concept is called **Pre-seeding** and basically has to do with how special and the commercials there can be exploited both before and after the telcast via a schedule of network announcements.

The radio promotion and merchandising would have dealers as well as tv/radio homes as a target.

NBC Radio's *Monitor* has prepared a special recording which highlights the *Monitor-Rambler* three year association.

The recording, for exclusive distribution to Rambler dealers, features eye-witness accounts of the major news stories covered by *Monitor* newsmen during the past three years and is aimed to keep dealers informed and up-to-date about the Rambler showcase.

**Network tv sales:** Minute Ma (Ted Bates), for the colorecast of the annual *Tournament of Roses Parade*, 1 Jan. 1960, on NBC TV . . . *Greyhound* (Grey) and *Bulova Watch* (McCann-Erickson), to co-sponsor *People Are Funny*, for the '59-'60 season. Fri., 7:30-8 p.m. on NBC TV . . . More business at NBC TV: Borden (Y&R) an additional 1/4-hour on alternate Saturdays *The Ruff and Reddy Show*; Go Seal Co. (Campbell-Mithun), Kaiser-Roth Hosiery (Daniel Charles), Thomas Leeming (W. Esty), and Chesebrough-Pond (JWT) all for various daytime segments . . . NBC TV clients renewals include Brillo (JWT); Standard Brands (Compton); Procter & Gamble (Compton); Borden, and General Foods (Benton & Bowles) . . . Sales at ABC TV: Luden's (J. Mathes), for participation in *American Bandstand* and four new one-hour adventure series; Dutch Masters cigars (EW,R&R), for sponsorship *Take a Good Look*, set to debut

**WNJR**  
negro radio for  
metro new york



# 20.7

... IS THE FOUR-WEEK AVERAGE RATING OF

## KETV's 9:35 p.m. Movie Masterpiece IN OMAHA!

### BUY 60-sec. SPOTS IN PRIME MOVIE TIME

The June, 1959 Nielsen credits

**KETV's 9:35 P.M. MOVIE MASTERPIECE**

with a striking rating victory . . . night after night throughout the year, KETV programs Omaha's finest feature films!

## BUY HOT 20s IN THE MIDDLE OF THESE GREAT NEW ABC-TV SHOWS:

### *Monday*

- BOURBON STREET BEAT
- CHEYENNE
- ADVENTURES IN PARADISE

### *Tuesday*

- BRONCO/  
SUGARFOOT

### *Thursday*

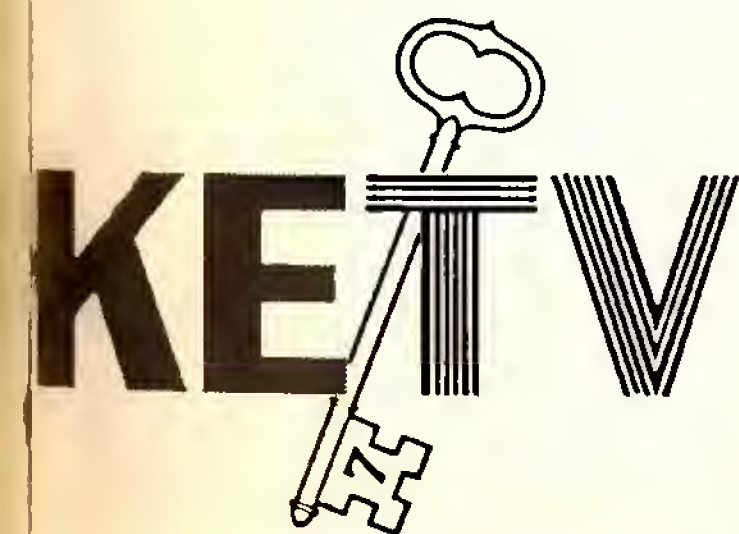
- THE UNTOUCHABLES

### *Wednesday*

- HAWAIIAN EYE

### *Friday*

- 77 SUNSET STRIP



Call  now!

channel **7**

Ben H. Cowdery, President  
Eugene S. Thomas, V.P. & Gen. Mgr.  
ABC TELEVISION NETWORK  
Omaha World-Herald Station



Oct., 10:30-11 p.m., and General Mills (Knox Reeves) for national sponsorship, Hamm Brewing (Campbell-Mithun) for Western regional and National Brewing (W. B. Doner) for Eastern regional sponsorship of *Saturday Night Pro Football*, for seven weeks commencing 22 Aug.

**Network radio sale:** R. J. Reynolds (Wm. Esty), for sponsorship of *Weekday News with Arthur Van Horn*, ABC Radio, Mon.-Fri., 6:40-6:45 p.m., effective 13 July.

**Title change:** *Undercover Man*, debuting 1 Sept. on CBS TV, for Pharmaceuticals, Inc. (Parkson Advertising), to *Tightrope*.

**New radio affiliations:** WVET, Rochester, with NBC, effective 1 Aug. . . . Keystone added these six stations: WJBD, Salem, Ill.; WLBI, Denham Springs, La.; WIOS, Tawas City, Mich.; KQDI, Bismarck, N. D.; KURY, Brookings, Ore., and WWRI, West Warwick, R. I.

**Note from Mutual:** Mutual Affiliates Advisory Committee is holding a series of regional meetings aimed at bringing about closer cooperation between Mutual stations.

**Personnel appointment:** Robert F. Davis, director of research, CBS TV stations division.

## RADIO STATIONS

**Most American adults feel that tv will never entirely replace radio in the home.**

This was revealed through a special question inserted in a May national, personal interview study of 2,500 families conducted by R. H. Bruskin Associates.

The question asked and the findings obtained in 2,508 calls: "Do you think that you will continue to listen to the radio, or do you think that tv will entirely replace radio listening in your home?"

Continue listening to radio	81%
Tv will replace radio	18%
Don't know	1%

The same study found that only about 15% of all Americans say they do no radio listening on the average day, while 47% say that they listen for one hour or more each day.

**A new Pulse 28-market survey showed that out-of-home radio listening during the past winter registered a gain of 7% over 1958, and added 26% to the in-home audience.**

Highest levels of out-of-home listening were recorded in the Boston, New York and Los Angeles areas, where 5.0% of all radio families reported out-of-home listening during the average 1/4-hour between six a.m. and midnight.

As a comparison, figures for 1951 showed that out-of-home listening added only 13.7% to the in-home audience—about half of the current figure.

**ABC Radio and Philco jointly demonstrated this week an am compatible stereophonic broadcasting system developed by the manufacturer.**

**The broadcast, which was over WABC, marked the first using of the Philco equipment.**

Philco disclosed that it was ready to market the new compatible stereophonic am receivers as soon as the FCC approves standards for the system.

### Ideas at work:

- **KNX**, Los Angeles, is circulating a data book concerned with the Los Angeles market. The 32-page booklet features maps, charts and diagrams of statistical findings on population figures, new construction, agriculture, buying income, retail sales, trade, industry, employment, traffic and the weather.

- **WBAL**, Baltimore, reports that more than 400 people a day have been calling up to participate in the "You're On the Air" contest. Individuals who telephone in are told to repeat a promotional phrase, which may then be played back over the air at an unspecified future time. Those who recognize themselves and call back within a half-hour, are awarded portable transistor radios.

- **KYW**, Cleveland, is giving its sales representatives unique calling cards. On the reverse side of the cards, space is provided for the vital statistical information requisite to giving the little woman a fitting gift.

- **WPEN**, Philadelphia, is sending out a brochure promoting its new TSR (Tell 'em, Sell 'em, Re-Tell 'em) plan for selling newscasts. WPEN

plans to sell newscasts in much the same way as it sells spot. The newscasts, with standard opening, commercial and closing, will be offered on floating schedules, available for short or long flights.

**Thisa 'n' data:** **Harry S. Goodman** is distributing five five-minute shows and 20 one-minute shows made by Cal Timney . . . **Northern California fm broadcasters** have taken steps to organize an organization whose function it would be to promote fm broadcasting throughout the Northern California area . . . Sales personnel and managers associated with **Taft Broadcasting** met recently to discuss the sales picture at the local level, with emphasis on internal sales development, together with package plans for summer selling . . . **WNOB-FM**, Cleveland, went on the air 14 July, with 17 1/2 hours of continuous programming daily . . . Electric League of Los Angeles figures on radio set distribution for several **Southern California counties** for May of this year showed a 23% increase over the same period last year . . . RAB reports that shopping centers are using radio in campaigns to lure trade away from the downtown stores.

**Personnel appointments:** **Judith Lawton**, named dir. in charge sales, promotion, advertising and publicity, **KFI**, Los Angeles, Cal. . . **Ralph S. Hartman**, station mgr., and **Terence Hepburn**, commercial sales mgr., **WHGB**, Harrisburg, Pa. . . **Jackson Fleming**, manager, **KGW**, Portland, Ore. . . **M. A. Lewis**, gen. mgr., **KPNG**, Port Neches, Tex. . . **Arthur Thomas**, station mgr., **KCCT**, Corpus Christi, Texas. . . **Jim Fox**, assistant sales mgr., **KFMB**, San Diego . . . **Tom Underwood**, resident mgr., **WSOL**, Tampa . . . **John Hartigan**, account executive, **Keystone Broadcasting**, Chicago office. . . **Jack Stahle**, sales mgr., **KGO**, San Francisco . . . **Edwin Schulz**, general manager, **KXLA**, Los Angeles . . . **Sidney Magelof**, station manager, **WEZL**, Richmond, Va. . . **Richard Garesche**, sales promotion mgr., **KXCK**, St. Louis.

**More station staffers:** **Mrs. Thelma Sanders** named director of operations, **KFWB**, Los Angeles, Cal. . . **Dene Voigt**, general office manager, **KFWB**, Los Angeles, Cal.



er. WEAW, Evanston, Ill. . . .  
Lewis C. Jamieson, local sales manager, WQAM, Miami, Fla. . . .  
George R. Oliviere, commercial manager, WOL, Washington, D. C.

**Resignation:** Blanche Stein, from director of station relations, Keystone Broadcasting System, Chicago.

## REPRESENTATIVES

**NTA-TV**, New York, and **MSP-TV**, Minneapolis, have both gone with Adam Young.

That gives Young 17 tv stations and in line with the addition of the 10 NTA stations the firm is expanding its New York sales staff and Chicago quarters.

**Appointments:** **WTUG**, Tuscaloosa, Ala., to **National Time Sales** . . . **WALT**, Tampa, Fla., to **Gillerna**.

**Thisa 'n' data:** Adam Young, taking over KIOA, Des Moines, celebrated by holding a special drawing at the station, with the winners receiving ringside seats to the recent Patterson-Johansson fight . . . **Moving to larger quarters:** The Atlanta office of **Peters, Griffin, Woodward**; **H-R** in San Francisco, and **Penard, Rintoul & McConnell** in Chicago.

**Personnel appointments:** **Frank Reed**, named account executive, **Weed Radio**, Chicago . . . **Kenneth Campbell**, account executive, **Branham**, New York . . . **Thomas Dawson**, director of sales promotion and research, **CBS TV Spot Sales**.

## TV STATIONS

Business is so good on **WRCA-TV**, NBC's New York key, that it's going to program a live show following Jack Paar starting this fall.

It will be 15 minutes of Dr. Joyce Brothers, a psychologist who will deal with questions of human behavior.

Again, the extended post-midnight scheduling will give the station an opportunity to absorb some of the mounting demand for fringe time minutes.

**The equal time controversy (Section 315) has had repercussions in Hawaii.**

It all centered around a demand by a gubernatorial hopeful, Delegate Burns, for equal time on **KGMB**, Honolulu, on the ground that his rival Governor Quinn, had announced his candidacy during a regular interview program on that station.

**KGMB** countered that the program was entirely of a public service nature and rejected Burns' request.

Noted **KGMB's** Frank Warren: the equal time ruling can only serve to handicap and embarrass stations in their scheduling and airing of regular news and public affairs programs, with the public the loser.

**Thisa 'n' data:** When the coaxial cable broke in New Orleans, **WWL-TV** filled the nighttime gap with live jazz combinations . . . **Taft Broadcasting** common stock was offered to the public last week by **Harriman Ripley & Co.**, at \$15 per share . . . **WOW-TV-AM**, Omaha, is set to break ground on a new studio and offices, 29 Aug., the station's 10th anniversary . . . **WLOS-TV**, Asheville, N. C., has opened offices in Greenville . . . **Gross Telecasting, Inc.**, has declared a regular quarterly dividend of 40 cents per share on common stock and 7½ cents per share of class B common stock . . . **WJZ-TV**, Baltimore, has successfully completed its "I want to Win a Dodge for Dad" contest, conducted in conjunction with the city's Dodge dealers, via **Brahms-Gerber Advertising**, the Baltimore agency that three months ago acquired the Dodge account from **Grant Advertising**, New York.

**Kudos:** **WNEM-TV**, Bay City, Mich., a certificate of appreciation for the educational program. *Pinpoint*, from the Michigan Education Association . . . **KMOX-TV**, St. Louis, a promotion participation award from the Crusade for Freedom.

**Personnel appointments:** **Anthony Bello**, sales mgr., **KMOX**, St. Louis . . . **Joseph Constantino**, director of sales promotion and merchandising, **KTVU**, Oakland . . . **William Dustin**, regional sales mgr., **WAVY-TV**, Portsmouth, Va. . . . **Leslie Peard**, director of regional sales development, **Triangle stations**.

## VOGT

(continued from page 43)

of obtaining local information on a variety of subjects including all phases of major consumer item categories plus a knowledge of the part each retail and wholesale outlet plays in the economy of the market. A thorough knowledge of the habits of the community's population also is of great assistance.

Our **WISN** radio facility recently obtained a schedule from **Sutton Cosmetics**, principally because we showed the agency how well informed we were regarding the status of the client's distribution and the general pattern of the deodorant business in Milwaukee. In this case the agency frankly admitted we had more information than their client was able to furnish.

The information provided to **Sutton** by **WISN**: **Sutton**, with a stick deodorant, was introducing the roll-on type. It was therefore interested in the fact that 92% of all women and 63% of the men in the Milwaukee market used deodorants. Of the women, 28% used roll-on and 15% stick; of the men, 31% stick and 14% roll-on. **Sutton Stick** was used last year by approximately 5% of all women deodorant users, 4% of all men users. **Sutton's** distribution included drug chains, all three major department stores and 80% of the independent retailers.

**Promotion services:** This is the second category of merchandising activity. For small spot advertisers' schedules it becomes impossible to go thoroughly into merchandising promotions in all cases, so the only help which can be extended economically will be mailings, tie-in ads or some other method of informing the trade of the advertising.

Merchandising assistance at the wholesale distributor level is "true" merchandising and, as such, will generally be limited to advertisers with rather substantial schedules. There are exceptions to this, however. **WISN** radio has increased a **Shulton Old Spice** schedule considerably by (1)

**WNJR**  
negro radio for  
metro new york



calling on the distributor, (2) helping him work out a retailer display contest and (3) agreeing to judge the entries. The cost was minor when related to increased revenue.

**Wholesale distribution:** Merchandising at the distributor level is best used for items or industries with the major portion of their retail outlets in unorganized independents. In Milwaukee this particularly applies to the drug industry, where we have only 8% of all retail outlets in organized chains. The remaining 300-plus stores are independent. It is difficult to control in-store display through independent outlets, so we take our problem to the wholesaler.

In this same category are various "gimmicks" sometimes used to attract attention of chain buyers in order to speed retail distribution. These take many forms, but currently we are using an electronic secretary with a three-minute recording of one of our personalities giving a pitch for an advertiser's product.

This sales presentation can include sales points which a client desires, plus a commercial found on the air schedule. The sales representa-

tive dials a telephone number and hands the phone to the buyer. Southern Sun orange juice, R. G. Dunn cigars and Remington shavers are clients who have made use of this.

**Retail assistance:** The most expensive and the most effective step that can be taken to increase sales in today's self-service marketplace is the improvement of display size and location of an advertiser's wares in retail outlets. Exchange facility agreements handle this activity nicely but merchandising experience is essential. Too often chain display contracts are neither properly drawn nor effectively administered.

The first mistake is to regard these arrangements as station promotion and forget that their use makes station sales agents of advertisers. And this subjects them to a new and unfamiliar state and federal laws. The second error: the price per promotion can get fantastically high. With experienced merchandising personnel handling our contracts at WISN, AM-TV, all retailers are solicited as a matter of policy and the price per promotion is realistic.

It is here in chain store offices that

a side effect of cordial relations with giant retailers makes itself felt. In many large unit offices advertisers' representatives are not allowed to contact executives on the sales and supervisory staff; they are limited to calling on buyers.

Yet it is in this very important sales office that decisions are made regarding items to be featured and promotions to be run. And this is the office and the persons whom stations have as their normal contacts. A station with cordial chain relations can be a valuable ally.

The actions and attitudes of agencies also play a great part in the proper or improper use of a merchandising program.

The majority of agencies have recognized that their services to clients must include more than the mechanical creation and placing of advertising. The advertising function is complex and interlaced with all elements of the marketing picture.

Many agencies have established marketing and/or merchandising departments with their own staffs for calling on advertiser's district offices, media and other organizations which can help a client's sales picture.

These agencies are easier to work with than those which insist on the age-old channels of station-national rep-timebuyer-account man-client and back again. On the rare occasion when an agency has sent in a young inexperienced zealot, we've been able to assist in his education by arranging an out-of-office-hours interview with a chain buyer.

There's a place in the station merchandising story for all who sincerely desire to assist their clients, be agencies or media. We exist for one reason: to increase sales and profit of our advertisers. The agency or station which forgets that is on the way out.

Merchandising is just one way—but a very effective way—for a station to say, "Thanks for your business; we'd like to see you back. They come back, too, again and again."



It works like a charm to say PRESTO—the first name in instantaneous recording discs. Only PRESTO makes the famous PRESTO MASTER, the ultimate in flawless, fleck-less disc-recording surfaces. Only PRESTO, alone among all manufacturers, handles every intricate step in the manufacture of its discs. Why use a disc that isn't PRESTO-perfect?

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Ⓟ Since 1934 the world's most carefully made recording discs and equipment.

**WNJR**  
negro radio for  
metro new york



## TV SPECIALS

(continued from page 30)

president for programing at ABC, is with talent. "A good, \$2,000 comedian these days is getting \$12,500," he says. But the cost increase means a slimmer margin of profit for the packager, who has for years been able to make a spectacular profit on the sale of his program. Mr. Moore thinks packages will absorb the additional costs rather than pass them along to sponsors because specials costs are already astronomical. And a CBS spokesman made this point: "We can easily hit the point of diminishing returns in specials. There's just so much an advertiser can carry and even the biggest gate-getters can price themselves out of the market."

Sponsors are far from scared off, however. They're flocking into specials lineups. At this point, still somewhat early in the fall selling game, there are 30 national advertisers who have contracted for these big shows (see full list in chart at end of this story). Yet only 34 sponsors bought specials in the entire '58-'59 season.

What's the reason for the influx? There are many, says Herbert Sussan, director of special programs for NBC. Bigger and better stars and properties are being attracted to tv for the first time because of the appeal of the specials format. He says there's no lack of properties or top-draw stars (witness the signing of four Ernest Hemingway productions for CBS, dramatic offerings of Maxwell Anderson and Budd Schulberg, the possibility of Marlene Dietrich and Marilyn Monroe emceeing shows).

As he puts it, "The creative people—writers, directors, performers—are geared to a single Broadway show or a gate-smashing single movie. They don't understand or respond to a regular, week-in and week-out tv series in most cases. But they like the money and the quality which go into specials, by their very definition. So they're listening seriously when they're approached to be a specials gate-getter."

This means national advertisers as never before have the opportunity to have the biggest boxoffice stars work for them in attracting gigantic audiences for their sales messages. A rundown of the shows specifically scheduled for fall (see adjacent chart) shows an array of star-studded

material from highly intellectual offerings such as Shakespeare's *Tempest* to a rock 'n' roll session with Elvis Presley when he returns from the army next spring.

Of 192 shows specifically blueprinted and slotted, 66 are in the dramatic class and 56 of the music-variety type—about two-thirds of the total program fare indicating the continuing appeal of these formats. There are 41 comedy shows scheduled, 12 news and special events, 10 documentary, 6 science and 1 sports. (These figures are incomplete since they represent only the shows pinned-down as of 7 July.)

Network spokesmen at CBS and NBC tend to agree that the problems of telecasting this huge number of elaborate productions center on two focal points: facilities and creative personnel. NBC is confronted with the biggest problem in scheduling studios, equipment and crews to produce nearly four specials a week. It's adding color studios both in Hollywood and in New York inasmuch as 95% of its special programing will be in color, and it has heavy installations of tv tape machines.

Mr. Sussan estimates almost 95% of his network's specials will be live or on tape, terms which he considers interchangeable, because tape production techniques—unlike film—do not differ from live methods. He thinks tape has made possible the rush of specials available for sponsorship because of the mobility and variety of situations which can be translated to the programs. Remote shows, for example, take the pressure off shooting crews and studio facilities in major production centers.

But the other problem of maintaining sufficiently trained and professional creative people—writers, producers and directors who are responsible for the end result of a special—is not so readily solved. "Everything else can be called down," says Mr. Sussan. "facilities, money, stars, properties. But you can't order up out of the ground a crew of people who can blend all these elements and come up with a package which makes the advertiser's investment of half a million dollar payoff."

As he points out: "You can't put an untrained, untried producer—no matter how brilliant in potential—on an expensive property. The answer is to seek out talent, give it an oppor-

## NEXT SEASON'S SPONSORS\*

(Listed by product category with the total number represented in each group.)

### AUTOMOTIVE, AUTO PRODUCTS 7

*AC Spark Plugs N\**  
*Buick C, N*  
*Chevrolet A*  
*Oldsmobile A*  
*Pontiac N*  
*United Motors N*  
*Zerex (DuPont) N*

### JEWELERS' ITEMS 4

*Benrus C*  
*Sheaffer pen N*  
*U. S. Time A, N*  
*Westclox N*

### DRUGS, TOILETRIES 3

*Breck A*  
*Rerlon C*  
*Rexall N*

### FOOD AND CONFECTIONS 3

*General Mills A, N*  
*Mars Candy A*  
*Whitman Candy C*

### APPLIANCES 2

*Bell & Howell C*  
*Oster Mfg. A*

### BEVERAGES 2

*Brewers' Foundation N*  
*Carling's Ale C*

### TOBACCO 1

*R. J. Reynolds C*

### MISCELLANEOUS 8

*Academy of TV Arts, Sciences N*  
*American Gas Assn. C*  
*Allstate Insurance C*  
*Bell Telephone N*  
*DuPont C*  
*Equitable Insurance N*  
*Hallmark N*  
*Minnesota Mining A*

\* These are signed sponsors as of 8 July. Letters A, C or N after client's name refer to program sponsorship on the three networks—ABC, CBS and NBC.



**CHECK ✓ and  
DOUBLE CHECK ✓✓**

✓  
WTHI-TV offers the  
lowest cost per thousand  
of all Indiana TV  
stations!

✓✓  
One hundred and eleven  
national and regional  
spot advertisers know that  
the Terre Haute market is  
not covered effectively  
by outside TV.

**WTHI-TV**

CHANNEL 10 • CBS-ABC



**TERRE  
HAUTE  
INDIANA**

Represented Nationally  
by Bolling Co.

**Hot Springs, Ark.**

Pop. 33,800

**is larger than**

**Midland, Texas**

Pop. 64,700

in General Merchandise Sales

**La Crosse, Wisc.**

Pop. 79,700

in Drug Store Sales

**Sheboygan, Wisc.**

Pop. 91,900

in Apparel Store Sales

**Ask Us "Why"**

**KBHS**

5000 watts at 590 kc

113 Third St., Hot Springs, Ark.

tunity on regularly scheduled programming, move people forward as fast as they can take it."

A show failure in specials, he charges, is never attributable to lack of money, lack of equipment or lack of stars in a property. The single reason for failure: lack of talent.

The essence of specials is showmanship, and this is what the network and independent producers strive to put across to the show-struck audience. Most of the specials have as a basic ingredient of showmanship the appearance of a sure-fire boxoffice attraction. Why? Because a one-shot is necessarily fleeting: it has one chance to make an impression and to capture an audience. That's why the average special costs a client \$500,000 when advertising, promotion and publicity are added in to the over-all effort.

The excitement of a special has affected stars as well, which is why the Marlon Brandos, Jimmy Stewarts and Ingrid Bergmans are sitting in on an ever-increasing number of tv conferences. For the first time in the short history of specials, they're able to get the price they've been asking for the past couple of seasons. And for the first time they are personally excited at the prospect of a major vehicle which gives them the best showcase in terms of reaching mass audiences with a quality production.

Specials are of interest only to the biggest advertisers, however. The most royal of the blue chips are—for the foreseeable future—the only prospects for these big-money shows. An analysis of next season's sponsors signed as of now, shows the biggest product group represented is automobiles (Buick, Chevrolet, Oldsmobile, Pontiac, among others), followed by the fast-turnover items manufactured in the jewelry and accessory classification—Benrus. U. S. Time and Westclox. Of the 30 network advertisers, seven are in the automotive class, four in jewelry items, three each in drugs-toiletries and food-confections, two each in appliances and beverages, one in tobacco and eight in miscellaneous categories.

**WNJR**  
negro radio for  
metro new york

## TV TAPE

(continued from page 39)

If the request is for a show that hasn't yet become a part of the TvAR library, it can be seen within 24 hours; tapes are flown in at once.

And if an agency asks for a special testing commercial featuring the personality of a local show handling and expounding on its own product, then the audition will take a little longer—two or three days.

The rep firm has one whole room devoted to the tape equipment and library, another large conference room that can accommodate an entire media department.

The tape equipment is expected to be especially valuable in the area of acquainting the agency people in New York with the scope of public service programming on the Westinghouse stations. It is very difficult to explain to someone who has never seen a certain show of this type what it's like. Simply to say, "It's about delinquency" or, "It's on geriatrics" can lead the non-viewer to think, "I bet it's deadly." But with the tape recorder at TvAR, admen now can see for themselves, evaluate the shows for both service and entertainment.

An example of this is the new KYW-TV, Cleveland, public service program, *Mental Health*. Word has been spreading from Cleveland about this show. TvAR has been getting many requests to see it, is showing it on tape to requestees.

Within the same area of public service shows, here are some other WBC originations which are attracting attention among admen.

*Reading Out Loud*, another KYW program, features such celebrities as José Ferrer, David Niven and Senator John F. Kennedy. Kennedy, for example, reads a transcript of the Republican Convention at which Lincoln was nominated. To describe it orally would be hard; on tape, its entertainment value comes through.

This fall, from the same source, comes a new Civil War series via tape, featuring pictures by the famed Matthew Brady.

Reaction of N. Y. admen has been enthusiastic. The tape recorders at the offices in 666 Fifth Avenue, has established almost a party flavor to the business of timebuying. But the tape recorder will gradually assume a more workaday role.



## BRISTOL-MYERS

(continued from page 37)

of stations necessary in each market to give 40-50% penetration per month and 60-70% for the entire campaign (6 weeks). Since Trig was after grooming hours primarily, all time was bought between 6:30-8:30 a.m. except where lack of availabilities or lower cost packages in late afternoon traffic times dictated this sort of buy. Minutes were bought in and adjacent to news-weather-sports. In most cases, discounts were available on the strength of other Bristol-Myers billing. (See box page 37 for rundown of Trig buying strategy!)

Another important consideration was a device to stimulate d.j. interest and enthusiasm, to get the maximum benefit from the fact sheet, and to merchandise the whole effort to Bristol-Myers salesmen and the trade.

Solution: a contest, open to all d.j.'s on the schedule, in which they would compete with each other on how effectively they could put across the points in the fact sheets. Because preliminaries in the contest should be judged locally, and to involve Bristol-Myers salesmen in it, the salesmen became the judges.

Salesmen listen to d.j.'s like anyone else—on the radio, while shaving and getting ready for work. While on the job, they consult with chain buyers, store managers, rack jobbers about *their* preferences. "This carries the old concept of merchandising your spot schedule to the buyer a step further," says Eastman. "What we're doing is actually involving the buyer in the selection of the contest winner. Everyone likes to be a critic—it's only human nature. If we can make him aware of the schedule, we'll get an opinion from him."

Making the buyer aware of the schedule isn't being left to chance. Part of the recorded pitch that Eastman, Koehler and Leonard made to the 180 stations asks that the d.j. get out and meet the buyers personally, tell them about the schedule. "After all," says Eastman, "d.j.'s are celebrities and buyers are interested in seeing what they look like, talking to them. If the d.j. and the buyer haven't gotten together by now, this contest gives them a bona fide opportunity to do so. They'll have something definite to talk about and, since the buyer is a factor in selection of

the contest winner, it certainly can't do the d.j. any harm."

Here are the mechanics of the Trig contest:

- One d.j. will be selected in each market of up to four stations; in markets of five stations or more, there will be two qualifiers. This means about 50 d.j.'s will compete in the final judging.

- To facilitate final judging, to be done by an SRA-selected panel, each d.j. submits a tape taken from the air at a time of his choosing anytime during the last four weeks of the first wave of Trig spots.

Has the contest idea generated enthusiasm and, more importantly, sales advantages?


Bristol-Myers admen are unanimous in their feeling that it has. "Take Kansas City," says Eastman, "where one station and its d.j. are out, not just rounding up votes, but actually trying to get us uniform stocking of both Trig sizes in a leading chain, no less."

Don S. Frost, Bristol-Myers v.p. and director of advertising (This week elevated to the post of v.p. in charge of executive staff activities),

sees these advantages accruing to Trig from d.j. endorsements: "The consumer doesn't regard his endorsement as a paid testimonial," says Frost, "and with the contest running, the buyer looked upon the d.j.'s selling effort as a personal thing. We feel we're establishing a rapport on the local selling scene that's going to go far beyond its benefits to Trig."

He notes that additional on-the-air promotion for the schedule has exceeded expectations—the most effective centering on consumer contests like those tried out in Boston and Providence.

Frost has one particular warning for advertisers using fact sheets—and that is: require air checks "to make sure the d.j., in his zeal, isn't trampling on your image. It's all very human—and in a contest, more so than ever—for a d.j. to concoct a wild idea that may be far from the facts you're duty-bound to get across."

Results of the current flight of spots will strongly affect merchandising plans for the second flight, due to begin mid-September, and will doubtless influence the company's future plans in spot radio. 



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,339,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

### KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 ARB we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

# KNOE-TV

Channel 8  
Monroe, Louisiana

CBS • ABC  
A James A. Noe Station  
Represented by  
H-R Television, Inc.

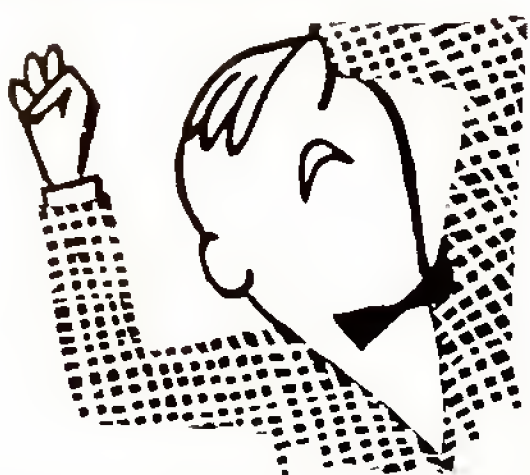
Photo: "Greenville Mill, Division of Mohasco Industries, Inc.", Greenville, Mississippi, Manufacturers of the finest carpets and rugs.



# WCTV Solves Another Problem for a district manager



Dave's sales skipped markets he knew had people.



His sales manager was a most unreasonable man.



Joe Hosford showed him that big-city coverage is not enough, said Atlanta is 212 miles away, and Jacksonville is 158, suggested that he use WCTV to fill the gap.



Blair TV Associates made a trip to the agency.



Now Dave has fun on weekends.

**WCTV** Tallahassee  
Thomasville  
for North Fla. and South Ga.  
*John H. Phipps*  
Broadcasting Stations

# Tv and radio NEWSMAKERS



**William Lyons** takes over the post of advertising manager for the U.S. division of Max Factor & Co. He will headquarter at the company's home office in Hollywood, where his duties will involve all the Max Factor products marketed in the United States. A 10-year veteran in advertising and marketing, Lyons was previously with the Toni Co. in Chicago as brand manager and earlier with Benton & Bowles, Inc., as an account executive. Lyons is a graduate of M.I.T. and holds a degree in Business Admin.

**Tony Bello** has been named sales manager of KMOX (CBS), St. Louis. Bello's career in broadcasting began in 1946, when he joined a local radio station as announcer, following his discharge from the Air Force. He came to KMOX in 1953, working himself up from merchandising manager to account executive. Prior to his new appointment, Bello was national sales manager for CBS o&o. His private life activities include membership in the Media Club Adv. Club of St. Louis, and in the Assoc. of Mfrs. Reps.



**Herbert W. Hobler** has joined Videotape Productions of New York, Inc., as director of sales development. He was v.p. in charge of sales for Teleprompter Corp. until a year ago, when he became a sales management consultant. Earlier, he was with NBC and CBS TV as sales executive. Hobler lives in Princeton, N. J., with his wife and four children. He is p.r. chairman of United Community Fund and a board member of YMCA. His father, A. W. Hobler, is chairman of the exec. committee at Benton & Bowles.

**Sidney Magelof** has been appointed station manager of WEZL, Richmond. Formerly, Magelof was with WUST, WEAM and WGMS in the capacities of account executive and general manager. Before entering radio in 1951, he was in retail and wholesale merchandising with headquarters in Georgia. WEZL, purchased in January of this year by Ben Strouse (now president), Samuel E. Feldman and Leon B. Back, is a 5,000 watt independent station, similar to WWDC, and features music, news and sports.





# KVOS TV dominates Canada's 3rd Market ONE MILLION British Columbians in "A" contour ... 262,000 T.V. Homes

Its affiliation with the giant CBS network gives KVOSTV unique entertainment power... gives this station the ability to deliver the most popular daytime and night-time shows to B.C. viewers. Add to this the top syndicated half hour shows, award-winning special features and sports events and the largest selection of fine movies on TV in North America! This kind of entertainment power makes KVOS TV the No. 1 audience station, gives you *selling* power to "talk to" Canada's 3rd market.

*Plus 92,000 TV homes in  
Northwest Washington*



*one TV station had to be unique*

**VANCOUVER OFFICES**—1687 W. Broadway, REgent 8-5141  
**STOVIN-BYLES LIMITED**—Montreal, Toronto, Winnipeg  
**FORJOE TV INC.**—New York, Chicago, Los Angeles, San Francisco  
**ART MOORE and ASSOCIATES**—Seattle, Portland





# SPONSOR SPEAKS

## Watch for Air Media Basics

Next week you will receive with your copy of SPONSOR what we believe is the most practical and valuable handbook of air media facts ever put together for timebuyers, advertising managers, account men and media directors.

We are especially proud of our new *Air Media Basics*, a 232-page collection of important charts, tables and vital statistics about all phases of radio and tv, compiled by our Special Projects Editor, Alfred Jaffe. We are certain you will find it a year-round help in your air media planning.

It is a successor to *Fall Facts*, which SPONSOR has published for 12 years, and represents a completely new approach. It is neither a yearbook, nor a summary of predictions about the coming season, but a compilation of 100% use material which you will find valuable during the whole of 1959-60. Watch for *Air Media Basics*, and let us know if you would like additional copies.

## Applause for a Contemporary

Among the many little-known but important services rendered to the public by the broadcasting industry is the "sponsorship" of a series of educational programs delineating the work of the United Nations in many lands.

Recently we attended a luncheon outlining the second-year plan for this series. The first group of thirteen 15-minute programs had been completed with 52 tv stations participating. The second season's plan called for half hours.

What impressed us especially was not the close liaison between UN officials and broadcasters—including such notables as Don McGannon, P. A. Sugg, Ed Wheeler, Roger Clipp, Dody Sinclair—nor the fact that each station paid substantially for its participation, but the interesting notation that the series was "jelled" by a trade paper publisher. One UN dignitary even referred to it as the "Fred Kugel network." Our hat is off to an enterprising and public-spirited publisher.



**THIS WE FIGHT FOR:** *Greater understanding of the role of the radio/tv station representative in today's air media world. His value and functions have increased far more rapidly than has the industry's knowledge about him.*

## 10-SECOND SPOTS

**Crisis:** Philadelphia radio station WPEN's Larry Brown has a seven-year-old son who is spending his first summer at camp. Larry's wife, Alma, got her first message from Garry early last week, a post card that read: "Dear Mother, Happy Summer. I need a belt for camp or my pants will fall down. Love, Garry."

**Creative:** Why aren't truck drivers advertising copywriters? Here are two signs painted on the rear ends of trucks that recently parked along Madison Ave.—HAVE WIFE WITH GUN, MUST TRAVEL. and . . . WATCH MY TAIL—NOT HERS.

**Air sense:** Following is from an inter-office memo at WJIM & WJIM-TV, in Lansing, Mich.—

TO: Radio announcers.

FROM: Howard W. Coleman, Asst. to Pres.

This is to remind you that radio as a major medium is but 35 or so years old; the first generation of pioneers in the medium is only now reaching retirement age. Thus, the corresponding audience has yet to reach senility. . . . The above is by way of jolting your attention to some recent chatter I have heard at the 1240 frequency: "You old timers will remember this one"—followed by a playing of Glenn Miller's *In The Mood*. Or: "Oldsters in the audience will remember when Frank Sinatra recorded this one with the old Tommy Dorsey Orchestra."

The bulk of the buying audience—those "oldsters" who grew up to the music of the late '30's and early '40's—are now between the ages of 35 and 45 (the women are all 29). If you really believe that, along with Peter Pan (Marty Martin is over forty), life as it is now lived began with your particular age group and will always stay there—you had best seek employment with Tinker Toy, Lionel trains, or in Santa Claus' workshop!

*Bravo, Howard Coleman!*

**Outspoken:** Heading on a release from WNEW-TV, New York—

MARYA MANNES TO DISCUSS "WHY WOMEN BORE MEN" ON "I SPEAK FOR MYSELF"

*Never admit it, Marya.*





in the NEW PITTSBURGH

# Take TAE and See

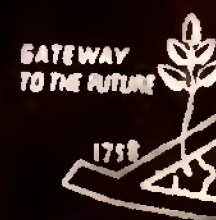
hefty, hearty sales-bulldozer in the growing Pittsburgh

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**



BASIC ABC IN PITTSBURGH

REPRESENTED BY THE KATZ AGENCY



PITTSBURGH BICENTENNIAL 1758-99  
GROWING WITH  
PITTSBURGH'S  
RENAISSANCE





## *This is the kind of hold our station has on people*

*The helping hand is a reality here.*

A true cross-section of home-owning America, the roots of family life go deep—in the many thriving cities and on the flourishing farms. Here families like to cater to their wants through friends and neighbors.

We are friends and neighbors. The veteran members of our staff are solid figures in the community, active in church and community projects—the P.T.A., the

Community Chest, Scouting. Our programming is friendly, too. Lots of public service. Help on community problems. No triple spots.

So our audience loyalty is intense, by every measure. As you consider our *quantity* story (747,640 TV homes in 41 counties of 3 states) never forget the *qualitative* one... George P. Hollingbery will show you a realistic, one-price rate-card.

**whio-tv**  
CBS

channel



dayt  
ohio

ONE OF AMERICA'S GREAT AREA STATIONS

*Reaching and Holding 2,881,420 People*